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ABSTRACT

Physical activities, games, sports, teaching methods, and other topics concerning the physical education of students from kindergarten through eighth grade are discussed in this collection of 40 papers. (CJ)

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# Contemporary Elementary and Middle School Physical Education Conference

## Translating Dialogue into Action

## January 17-19, 1980
## Georgia State University, Atlanta

**Proceedings**
**Saturday, Activity and Position Paper Sessions**
**Edited by Margaret A. Jones**

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A special thanks is given to the leaders of the sessions for the time spent in preparing for these sessions and for sharing many creative ideas.

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Georgia State University - 1980

Bette Jean Logsdon
Bowling Green State University

# Third Grade Planning Guide for Games Teaching

Major Form: Throwing a ball at moving targets with emphasis on catching, quick throw and the dodger altering his position in relation to the ball.

Content:
- How: Direct, fast
- What: Throw for accuracy, catching, retrieving and dodging
- Where: Low level (on level of target); change of direction
- Relationship: Aligning self to catch ball; getting far from thrower; moving out of path of ball when dodging

Student Objectives: The child should be willing to try to:
1. Find a variety of situations which will permit him to throw ball hard and accurately.
2. Accept responsiblity for throwing the ball accurately and when throwing to someone else alter force to accomdate catching skill of catcher.
3. Know to get force in a throw he transfers weight away from target increases the size of the arc and speed of the throwing arm while transferring weight toward the target.
4. Observe movement of another and verbalize whet the child does to throw the ball far
5. Work with others in developing and perfecting play of a game where the chief requisites are: throwing for accuracy, dodging, and catching a ball thrown fast.

Teacher Objectives: The teacher should be able to:
1. Observe, analyze and give cues in the form of questions or statements which will result in improving the individual throwing style of the child.
2. Recognize individual differences and allow each person to develop at a rate commenserate with his present skill ability.
3. Observe the game setting and find ways to challenge greater skill in movement and game strategy from the group involved.
4. Alter the learning experiences to keep children productive and interested.

Equipment: 10 inch vinyl plastic balls, hoops

Learning Experiences
1. Take a ball and find a way to throw the ball hard without letting it interfere with others.
   - 1.1 If you are getting pretty good at throwing it hard, can you devise a way to throw it hard and catch it yourself.
   - 1.2 With at least one other person, arrange yourself so one can throw it hard and permit a catcher to catch the ball.
   - 1.3 As you catch the ball, see how quickly you can throw the ball.
2. Look around and find something (balls, hoops, people available as "targets") and see how you can throw the ball at a moving target.
   - 2.1 Stress one person positioning self for retrieving ball - exchanging quickly from thrower to retriever or catcher.
   - 2.2 Discuss where ball is aimed when throwing at a moving target.
   - 2.3 Encourage use of a variety of targets.

3. If children haven't done so by now - ask them what is present in the room which has the power to change direction (people). Have them in very small groups begin to throw ball at a person so dodging can be a real part of the learning.
   3.1 Require a catcher being in line to retrieve the ball.
   3.2 Question dodgers - where do they want to be in relation to the person with the ball?
   3.3 Look for children of similar skill and begin to increase the size of the groups.

4. Groups creating a game where throwing, catching, and dodging are given equal emphasis for all participants.

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Second Grade Planning Guide for Dance

Major Focus: Rising and sinking while changing directions to musical phrases with emphasis on near and far relationships.

Content: How:
What: Rising, sinking; traveling on feet, non-locomotive.
Where: Directions; own space, general space.
Relationship:

Objectives: The child should be willing to try to:
1. Execute rising and sinking actions in different directions to drum sounds, by himself or to musical phrases of different durations.
2. Understand that control over the force of gravity is essential in speeding up or slowing down sinking actions and in executing any rising action.
3. Work toward creating a small group dance to music involving rising and sking and changing relationship.
4. Understand that the duration of a phrase of music can be represented in movement by continuous involvement, by planned moments of stillness and/or a combination of the two.

Teacher Objectives: The teacher should be able to:
1. Hear and know the musical structure of the suggested music which is selected personally before using it in any lesson.
2. Know what is meant by "talking children through sequences or tasks."
3. Recognize that the teacher in dance lessons containing no musics is often the only source of stimulation. Be ready to become physically and "emotionally" involved as well as being able to provide the verbal or sound stimuli essential to the experiences.
4. Realize that concept development of phrases, near-far, relationship, rising and sinking are new to most of the children and find ways to introduce these concets which are clear and understandable to each group of children.
5. Recognize the value visual focus plays in establishing a mood in dance.

Equipment: Drum, record player - records (suggested "Seven Steps", 2nd grade; Folk Dance Records but not limited to these records).

Learning Experiences

1. In own space, lift a body part up and let it fall.
   1.1 Lift body part slowly, let it sink slowly.
   1.2 Lift body part fast, let it sink slowly. (etc.)
   1.3 As you make the body rise and sink, begin to watch that body part.
   1.4 Teacher selects a body part or has children select a different body part - repeat 1 to 3.
   1.5 Teacher supplies a beat for rising and sinking (8l8; 4-4 teacher choice).
2. Begin to let the rising body part lift your whole body into the highest level your base will permit and then sink. (Still emphasize focusing on body part.)
   2.1 Repeat 1-5 above.
3. Now as you are rising and sinking begin to travel about the room remain on your feet.
   3.1 Any or all of 1.
   3.2 As yu start to rise or sink - each time change your direction - backwards, sidewards, forwards.
4. Continue but see if some of your movements can be very fast some very slow.
   4.1 Drum may be used to initiate contrast in speed.
   4.2 If some classes of children seem ready have them select beats of 2,4,8, etc.-to use consistently as they rise and sink.
   4.3 Can begin to use combinations of time (example: 2 beats to rise 4 beats to sink) - Teacher selected or child selected.
5. Find another pair of eyes - look at ehm and move toward them rising or sinking slowly as you go. When you get close pop up quickly into the air and move away toward tow new eyes.
   5.1 Eventually have them stick with a partner-rising and sinking, moving near-far from partner.
   5.2 Partners contrasting - one rising while other sinking.
   5.3 Can join in small groups 2,4,6, (any of previous tasks are parts of tasks can be repeated for work in groups)
6. Crested Hen- or other record which has distinct, variable phrases which are repeated.
   6.1 See if you can start very low or very high show one you hear the end of a phrase by changing your level each time a phrase begins.
   6.2 See if you can make your rising and sinking action las as long as the phrase does.
   6.3 Travel and change direction with the beginning of a new phrase.
   6.4 Teacher begin to devise locomotion - non locomotion combinations; variations in duration of time; - near-far)
   6.5 Children in small groups alternating turns or in opposition in rising - sinking - near-far - forward - backward, etc._
   6.6 Partners or small groups creating simple dance sequence which can be repeated to music.

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First Grade Planning Guide For Dance

Major Focus: Changing direction with emphasis on fast, slow and phrasing

Content: How: Fast and slow (tempo of music or beat of tambourine)
What: Traveling in space and non-locomotor movement
Where: Own space, general space; directions
Relationship:

S-4

Student Objectives: The child should be willing to try to:

1. Differentiate between fast and slow temp and move accordingly.
2. Realize that both slow and fast movement can be done lightly or heavily.
3. Hear the phrases in the music and change direction with each phrase or respond in a way to show he recognizes the beginning of a new phrase.
4. Work with another and relate his movement to the music and to his partner.

Teacher Objectives: The teacher should be able to:

1. Tell precisely what patterns recur in the music and the number of beats in each phrase.
2. Observe the children and determine which children have special need for help in hearing the musical phrases and the tempo.
3. Appreciate the need of children for feedback and try to accept responses of the children at the level at which they are given.
4. Realize that the atmosphere of the class and the stimulus for the lesson is set largely by the teacher especially in dance and give much of himself in the process of teaching.
5. Move with the children.

Equipment: Tambourine, Record: RCA Victor Folk Dances for all Ages (side 1, band 4) "Lott' Ist Tod" (may substitute another record - listen to this music and note change in tempo, phrasing and firm and light notes)

Learning Experiences:

1. Listen to the tambourine and see if you can move as the tambourine is talking to you.
   - 1.1 Step on each beat
   - 1.2 Move a different body part on each beat
   - 1.3 Beat 4/4 time (4 quarter notes)
   - 1.4 Beat 4/4 time (8 eighth notes)
2. Change direction each time the tambourine speaks differently.
   - 2.1 Move to the center of the room on the slow beats, away on the fast.
   - 2.2 Move heavily into the center on the slow beats, away lightly to the fast.
   - 2.3 Move lightly into the center on the slow beats, away lightly to the fast.
3. Listen to the music (Lott Ist Tod) and see if you can find some slow, strong beats and some light fast beats. Raise hands on the slow, strong beats - put your hands down when you hear the fast, light beats.
   - 3.1 Travel with the music - see if you can show the strong, slow beats and the fast light notes.
   - 3.2 Change your direction at the beginning of the new phrase (pause)
   - 3.3 Try to show firm muscle tension on the strong notes - can you even show the strong feeling in your face?
   - 3.4 Phrases are musical sentences, they tell us different things if we listen and try to think how they are helping us move. Try to "read" each phrase.
   - 3.5 Move to the center of the room with the strong, slow phrases, at pause change direction and move away from center.
4. Illustrate 4/4 with 4 quarter notes and then with 8 eighth notes.
   - 4.1 Clap and verbalize Ta,Ta, Ta,Ta (quarter notes)
   - 4.2 Clap and verbalize Ti-Ti, Ti-Ti, Ti-Ti, Ti-Ti (eighth notes).
   - 4.3 Now working with a partner try to make up patters of movement to the rhythms on the cards. Try to change directions and levels in your patters.

4.4 Listen to the music - try to put your movement pattern with the music. Take a balance position when there is a pause in the music.

5. Divide class into small groups, give each group a card with different 4/4 measures. See if you can clap your notes.
   5.1 Move to your notes.
   5.2 Listen to music - try to fit your movement to the music.
   5.3 Show the change in directions and levels.

1-19-77 Luann Alleman - Toledo

FOURTH GRADE PLANNING GUIDE (DANCE)

Theme III: Awareness of space with emphasis on areas, directions, levels, pathways and extensions.

Major Focus: Traveling in general space in relationship to a partner or group with emphasis on reviewing and incorporating directions, pathways, meeting and parting.

Content: Body: body parts, locomotor movements on the feet
Space: directions, pathways, extensions
Effort: fast, slow, on-going, 4/4 time
Relationships: self to partner, partners to group, meeting and parting.

Student Objectives: The student should be willing to try to:

1. Show an awareness for phrases by changing directions.
2. 
3. Recall that: Relationships mean how you move in regard to your partner and how you and your partner move in regards to the group. Directions are up, down, frontwards, backwards, sidewards. Pathways are straight or curved paths created on the floor or in the air.
4. Create continuous movement phrases that coincide with the beat and musical phrases.
5. Work with a partner or group to create a dance which includes directions and pathways which coicide with the phrases of the music.
6. Know that a musical phrase is at least two measures long and has a continuous theme.

Teacher Objective: The teacher should be able to:

1. Select music appropriate for the learning experiences.
2. Know the phrasing structure of the music selected. (ABABCD)
3. Beat a 4/4 rhythm on the drum in the same tempo as the music selected.
4. Create "musical phrases" on the drum.
5. Be very enthusiastic as to make the lesson fun and stimulating for the children.
6. Move with the children while giving feedback to them concerning the tasks.

Equipment: Record Player, Drum
Record: Virginia Reel, RCA LPM 1623, All Purpose Folk Dances
French Reel, RCA LPM 1622, Folk Dances for All Ages

Learning Experiences:

1. Review Musical Phrases
   1.1 Discuss definition...amusical phrase is at least two measures long and has a continuous theme.
   1.2 Have the children show they understand phrasing by changing directions at the end of each phrase as you beat it on the drum.
   1.3 Have the children listen to the record and see if they can pick out the different phrases.
   1.4 Have them move about the gym on Phrase A and hold an alert, still position on Phrase B. (Record repeats the A-B pattern twice, (A B, A B)

1.5 Boys move to A and the girls to B. While one group is moving the other group holds an alert still position and starts to move when they hear their phrase.
1.6 Divide class in half, A's and B's. A's move to phrase A. The B's move to phrase B. EAch holds an alert position while the other half is moving.
1.7 Repeat number 1.6 and when C phrase is played all move to this phrase. Return to beginning sides on phrase D.

2. Discuss meeting and parting providing visuals for concepts showing coming together and going away if necessary.
2.1 Travel about the room to phrase C to the beat of the music. Show a definite meeting and parting action with each person you meet.
2.2 Teach or a child designates the action each must show when they meet and part. Try to find different people as they meet and part.

3. Select a partner and repeat 2.1 and 2.2.
3.1 If children have not begun to match their partners movement as they travel toward and away in meeting and parting suggest that they do or pick out one set of partners who are and have them demonstrate. (Discuss matching at this point if necessary)

4. Show how you and a partner can move while hooking or touching the same body parts. (Teacher can name body part, for example, elbows).
4.1 Discuss relationships (see #3 Student Objectives).
4.2 Show how you can change relationships at the beginning of each new phrase. (Note, this can be relationship of whole body or a body part).
4.3 Show how you can work in relation to your partner with body parts extended or joined.
4.4 Repeat 4.3 with body parts close to you.
4.5 Begin to develop a sequence of 16 counts(4 measures) showing 4 changes in relationships of body or body parts. (near, far, extended and joined).
4.6 All or any of the above could be done with a drum beat first and then to the record.

5. As you are traveling in your own area with your partner, see if you are able to make several different pathways on the floor.
5.1 Discuss the difference between pathway and directions.
5.2 At the beginning of each new phrase, change the pathway and direction in which you are moving.
5.3 As you change pathway and direction, see if you can also change relationships.

6. Increase the groups to six or eight. (Teacher or children may choose)
6.1 Arrange group in any formation.
6.2 Continue to change relationships, pathways and directions to the beat and phrase of the music.
6.3 Begin to develop a movement sequence to fit the first phrase of the record.
6.4 Continue to develop sequences for the 2nd phrase of the record.
6.5 Develop a sequence for part C where one couple shows a relationship to every other couple in their group.
6.6 Be able to repeat the sequence as the phrase is repeated on the record.

7. Show the completed dance to the class.
   7.1 Have each group teach the rest of the class their dance. The American version of the Virginia Reel could be taught to the class as a whole.

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## First Grade Planning Guide for Teaching Gymnastics

Major Focus: Taking weight on hands with emphasis on controlling feet while in the air and when placing them back on the floor.

Content:
- How: soft; fas and slow
- What: weight on hands, traveling-stationary
- Where: own space, general space; levels
- Relationship: feet to floor; feet near-far hands, hips to hands

Student Objectives:: the child should be willing to try to:
1. Realize that controlling the speed of the feet as they return to the floow is his personal responsibility if he is to keep them from just falling.
2. Take both of his feet off the floor and maintain his weight on his hands momentarily.
3. Control the place of his feet by b ringing them down willingfull near to or far from his hands both while working in own space and while traveling.
4. Know he is developing some control of his movement when he prevents his seat from touching the floor after his feet returns to floor.
5. Understand that practice, time and arm-shoulder strength are necessary to success in controlling weight transference and balance on his hands.

Teacher Objectives:
1. Recognize that some children will have at the beginning of the unit as well as at the end more experience in taking weight on hands and will have developed differing degrees of arm-shoulder strength.
2. Take care to avoid only selecting children to demonstrate who are executing specific stunts (cartwheels, handstands, round-offs, etc.) rather, select a span of ability in recognizing what can and has been accomplished.
3. Look for children who are arching back by lifting chin to look out in front of hands. Help children who need the arch and eliminate overthrows by having geet return to floor. Stress only hands and feet touch (no seats or backs) touching floor.

Equipment: Ropes, hoops, blocks and newspaper rolls (maybe benches, balance beams).

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Second Grade Planning Guide for Gymnastics

Gymnastics Theme Three; Awareness of time (with emphasis on body actions and activities).

Major Focus: Stretching, curling, and twisting fast and slow with emphasis on showing a continuous change in base of support.

Content: Body: stretching, curling, twisting, base of support
Space:
Effort: Time-fast, slow
Relationship:

Student Objectives: The child should be willing to try to:

1. Observe movements and categorize them into the three actions - curl (bend), stretch or twist.
2. Broaden his gymnastic skill by seeking greater variety and range of movement by expanding his ability to stretch, curl and twist while changing his base of support.
3. Alter his movement by changing the time of his movement.
4. Keep his responses going to increasingly longer periods to develop greater endurance.
5. Realize that his body structure, the base of support,-speed of movement, his attitude toward work and his personal effort will determine how far he can stretch, twist and curl.
6. Take personal pride in trying to do his very best.

Teacher Objectives: The teacher should be able to:

1. Recognize the value in extending the ability to twist, stretch, and curl as essential to improving the flexibility of children and to increase their range of movement.
2. Value the need for demonstrating enthusiasm when teaching and the role meaningful feelback plays in motivating children and helping them learn.
3. Vary the work on slow and fast movement to pace each lesson so the concepts of time are understood and the children remain productive.
4. Observe children and determine if the speed and range of movement are approximating maximum effort and praise if it is and take steps to encourage full commitment if it isn't.

Equipment: Benches, mats

Ideas for Designing Learning Experiences:

1. Show how you can stretch and curl.
   -Notice what body parts are touching the floow - as you stretch and curl.
   -Change body parts touching floor as you stretch and curl.
   -Teacher may select body parts
   -Teach may ask child(ren) to name body parts for all to use as a base of support.

2. Begin to add twisting - as you do keep the body parts touching the floor glued.
   - As you reach your fullest twist, let different body parts become your base.
   - Keep changing the base trying to try some that are low-some that are high.

3. Show very sudden change in body actions - twist very slowly - curl very fast. Stretch slowly - curl fast. (Teacher directs change.)
   - On your own keep showing a change in speed - surprise me!
   - Now make each of your curls, stretches, or twists very slowly - very fast.

4. As you travel down the benches, show how you can twist, curl, and stretch.
   - Show moments of twist in the air as you dismount - land on your feet and hold a standing position. (curl) (stretch)
   - Travel on and off the bench showing curls, stretches, twists, as you travel down the bench.
   - When you travel back to another turn, show jumps with big stretches in the air. (curls, twists)

Bette Jean Logsdon
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## Third Grade Planning Guide for Gymnastics

Major Focus: Relationship of feet while going over apparatus and while rolling with emphasis on near and far

Content: How: varying speeds
What: rolling, traveling on floor and over on and off apparatus
Where:
Relationship: One foot to the other; feet to floor or apparatus

Student Objectives: The child should be willing to try to:
1. Maintain arm-shoulder strength sufficient enough to support himself in sudden or sustained movement while crossing apparatus.
2. Control his feet by altering their relationship while traveling over an apparatus and while rolling.
3. Tell the relationship of his feet before performance and then execute the relationships as he described them.
4. Gain satisfaction by working at the task at a level commensurate with his best work.
5. Realize he can control the speed of the roll through muscle tension or by adding speed to the preliminary action prior to the roll.

Teacher Objectives: The teacher should be able to:
1. Motivate the children to work toward quality responses by controlling their speed, body part relationships and through appropriate muscle tension.
2. Accept the individual differences of the children and provide meaningful feedback to each child and to the total class.
3. Study different kinds of vaults and rolls to understand how varying the relationship of the feel create different vaults and rolls.
4. Analyze the responses of the children and help them purposefully clarify the relationship of their feet.

Equipment: Mats, boxes, benches, blocks, newspaper rolls.

Learning Experiences

1. Taking weight on to your hands play around with the relationship of your feet.
   1.. Especially try to control the relationship of your feet when they land - know if they are to land one at a time, two a time-near together, far apart, side by side-one in front of the other.
   1.2 Control the relationship of the feet now while they are in the air when taking weight on hands.
   1.3 Change the relationship of the feet if you can while they are in the air.
   1.4 Now if you can, try to control the relationship of your feet while they are in the air and when landing.

2. As you roll, remembering to let your palsm touch the mat flat, practice rolling in several different directions coming to your feet quickly and springing up after each roll.
   2.1 If children voluntarily do not try backward roll-have this as a suggested alternative.
   2.2 Travel to the mat fast and roll.
   2.3 Travel to mat fast and roll slowly.
   2.4 Travel to mat slowly and speed up your roll.
   2.5 (2.3 and 2.4 asking them to vary direction of roll.)

3. As you roll concentrate on the relationship of your feet - are you controlling where they are when you start, during the roll and when they end?
   3.1 See how far apart your feet can be throughout the entire roll.
   3.2 Tell the person in back of you exactly what relationship you plan to have your feet when you start, during the roll and when you finish. Watcher notice carefully to see if he does what he says he will do.
   3.3 See if you can combine at least two rolls with varying relationship of feet - spring up to your feet after each roll.

4. Add benches and boces. As you travel on or off and on the benches see how you can control and vary the relationship of your feet. On the boxes see if you can notice your feet when they take off from the floor, as they travel in the air and when they land. Anytime you roll purposefully control the relationship of your feet.
   4.1 Try to show sustained moments on your hands as you travel over the box and bench.
   4.2 Everything you do try to keep feet and ankles as near to each other at all times.
   4.3 This time try to keep feet as far apart as you can - legs straight and toes pointed.

5. Make up a planned sequence which involves fast and sustained moments of traveling, a variety of relationships of feet and several different rolls. (Break this down for some classes - add a little as children grasp the idea of sequence.)

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# Kindergarten Planning Guide for Games Teaching

Games Theme #I:

Major Focus: Exploration of a variety of manipulative materials and activities (throwing, striking, dribbling with the feet, etc.) with emphasis on working in a designated area on self-selected activities while sharing the experience with others.

Student Objectives: The child should be willing to try to:

1. See activities he has not experienced on a given day and move into the designated areas.
2. Leave the equipment he has used in an orderly fashion near the area designated for his use.
3. Explore freely a wide selection of manipulative activities including striking, moving or stationary objects with the hand or with complements, dribbling a ball with the feel, rolling a ball at targets, tossing bags at targets, etc.
4. Understand that many children in the class may have the same desire he has and learn to share equipment with others.
5. Work with anyone who comes to share in the same experience so that all have a mutally rewarding experience.

Teacher Objectives: The teacher should be able to:

1. Survey the individual teaching space and available materials and arrange ten to twelve activity areas for the children thinking of safety, traffic patterns and space essential to each activity.
2. Recognize the need for variety and devise many different kinds of activities.
3. Plan ways of getting children to explore many different areas without dictating a rotation order.
4. Examine the responses of the children and give cues to improve performance without being in too big of a hurry to guide them to mature motor skills.
5. Move quickly in and about the activity areas providing much feedback to individuals, groups and the class as a whole especially focusing on affective behavior.
6. Scan class quickly to observe children who are reticent and seem to be reluctant to make choices, children who fail to move on to new activities or children who do not share with others. (Keep in mind there is no one way to respond to these, deal with these individually.
7. Regain the attention of the whole class when children are to select different stations.

Equipment: Large, round balloon; hocky sticks; yarn balls and blocks; red rubber balls and blocks; paddles and shuttlecocks; plastic softgall bats, wiffle balls and batting tees; beanbags and targets; Indian clubs and softballs, etc., etc., etc.

Sample set up:

A. Balloon, rope and standards.
B. Hockey stick, yarn ball and blocks.
C. Blocks and red rubber ball.
D. Indian clubs and softballs.
E. Paddles and shuttlecocks.
F. Batting tees, softball bats.
G. Targets and bean bags.

This type of unit has the environment playing the major teaching role. The teacher's responsibility is to create the physical setting and then facilitate the use of the materials which are provided. A list of specific tasks has been omitted. It is up to each person using the unit to think how he will get children to work with a variety of activities.

Bette Jean Logsdon
Bowling Green State University

First Grade Planning Guide for Games Teaching

Major Focus: Tossing and catching with emphasis on extending the reach and moving to catch.

Content: How:
What: Tossing, catching, rolling
Where: Levels, near and far
Relationship:

Student Objectives: The child should be willing to try to:
1. Show ability to control the forst of the throw by tossing it softly into the spaces near to him and later on to another person.
2. Catch the beanbag in a variety of places about him (in front, beside, behind) including different levels.
3. Accept the responsibility for controlling the beanbag knowing he alone (with gravity) makes the beanbag go in the path it takes.
4. Work with others so that all may have a mutually rewarding experience.
5. Know that the force of the beanbag is absorbed (cushioned) by giving in the direction of the beanbag by bending in the elbows at at time in the hips and know when contact is made with the beanbag.
6. Combine a toss and catch and roll in a sequence with increasing smoothness.
7. Realize he must throw to spaces about himself or the catcher to help extend the reach of the catcher.

Teacher Objectives: The teacher should be able to:
1. Help the children accept responsibility for self-discipline resulting in safe, skillful control of beanbag by giving the children opportunity to make some decisions and to examine their choices.
2. Keep alert to each child's response in light of his developmental phase in throwing and catching.
3. Provide feedback to all children which is hones yet keeps the child focusing positively on his ability.
4. Maintain constant contact with total class while giving genuine attention to each individual by adjusting the position on floor, by commenting about a performance, or questioning the child.

Equipment: Beanbag per child.

Try to see if you can toss the beanbag and catch it.

As you toss it, toss it softly and think about what you do to make sure you catch it. (After a while stop and question children. This can be done as children work by asking individuals, then share responses with all if desirable.)

Now those of you who are good catchers see if you can toss the beanbag to the spaces to the side, behind, up high or down low even in the back and still catchcatch the beanbag.

How far away from you can your hands be when you catch the beanbag?

Some of you may like to see if you can be careful tossers and make someone else stretch to catch the beanbag.

Can you either make yourself or your partner travel a little to catch the beanbag?

Each with a beanbag, see how high you can jump to catch the beanbag. As you land some of you may want to roll and come quickly to your feet and toss the beanbag quickly up again.

(Some may want or need to practice roll without catching - then combine).

Mike Goss
Dodgen Middle School, Cobb County

## VOLLEYBALL
(4 - 8)

The primary objectives in elementary and middle school volleyball are to:

a. Introduce volleyball through a variety of lead - up activities.
b. Provide a means of success in the basic skills by implementing new concepts in skill development.
c. Lead from primary skills to basic team concepts and play.

Special problems

a. Weakness in hands and shoulder girdle, minimal success in overhead setting and spiking power.
b. Lack of height, strength, and timing for spiking and blocking.
c. Frustration; instructor anticipates that most students lack knowledge and training in the skills for playing power volleyball.

Introduction of basic skills

K - third grade - catching and rebounding skills, rebounding off of body, hands, and arms.

Fourth grade - volleying and serving skills may be introduced successfully by using beach balls and "sponge" balls for control and proper technique.

Fifth grade - passing skills should be introduced to develop team concepts. Team games which emphasize keeping the ball in play are valuable in increasing passing efficiency.

Sixth - eighth grade - the total concept of skill development should be introduced to the students. Students begin to use the forearm (bump) pass, overhead set, and spike in game play.

Modifications

Generally determined by class size, ability levels, and available facilities.

1. Simply lower the net to fit the physical characteristics of the average student. (Excess net violations might encourage increasing net height).

2. Use balls which can be handled in proper fashion to increase skill. The beach ball can easily be volleyed, served, or spiked and "floats" so it can be returned effectively. Various "sponge" type balls can be purchased which are similar to volleyballs in size and weight and can be handled skillfully. Rubber volleyballs, which most schools are provided, seldom take the "sting" out of proper skill development.

Lead - up games

1. Bounce volleyball - 6 players to a side. Players catch, bounce, and then hit the ball in regulation manner. The server may toss the ball over the net or serve in regular manner.

2. Option volleyball - Similar to bounce volleyball but the players have an option to play the ball on the bounce or in the air. Ball must be returned to the oppositions court within three contacts. Game - 15 pts.

3. Sitting volleyball - Game utilizes limited space; a rope or net is draw across the center of the court. New height may be varied. Number of participants determines court size; mats may be used. Service is made by volleying the ball across the net. Rotate as in a regular game. The instructor may limit the contacts to overhead sets, bumps, dinks etc..

4. Underhand serve volleyball - Limit the serving area to avoid hard overhand serves and encourage accurate passing. Ex. - mark an area 20 ft. long and 20 ft. wide as the serving boundaries; utilize the entire court after service is completed.

5. Bonus volleyball - Encourages team play and use of all fundamentals. Points are awarded as in regulation games with one exception: if a team scores using a pass, set, and spike they are awarded two pts., Games consist of 21 pts.,

6. Wall volleyball - Wall is marked with tape at net height approximately 20 ft. in width. Each player scores individually (3-4 per

court). One player serves behind service line while another positions on the court anticipating the return. Returns must be volleyed, bumped, or dinked above the taped wall. Players must return in an established order. Ex.: p-1-p-2-p-3 etc. Hinders will cause loss of pts.. Each succesful wall contact will score a pt.. Mishandling the ball will send the offending player to the service line. Game to 15 pts..

7. Shower service volleyball - Teams consist of 6 - 12 players. Each half of the court is divided into front and backcourt regions. ½ of each team goes to the service area, ½ to the front court area. Instructor blows a whistle and both teams begin to serve. Front court players catch the served balls and go to the service line to serve without delay. Points are scored when the balls hit the floor within court boundaries.

Acknowledgements

Allen E. Scates. Winning Volleyball, 2nd edition. Boston: Allyn and Bacon, 1976.

Bob Bertucci, editor. Championship Volleyball/by the Experts. West Point, New York: Leisure Press, 1979.

## VOLLEYBALL

I. Introduction
   a. Skills of the elementary and middle school student
      1. Lead-up skills in relation to volleyball
      2. Incrase proficiency
   b. Special problems

II. Introduction to basic skills
   1. forearm pass
   2. set
   3. spike
   4. serve
   5. defense

III. Modifications and adaptations

IV. Lead-up games

Tim Walsh
East Cobb Middle School

Orienteering, it's a complete game. It is a game for the times; part physical fitness, part cross county running, part map and compass reading and all pure enjoyment. Though new to the United States, orienteering has long been popular in Europe, and especially in Scandinavia where single orienteering competition attracts over 10,000 participants. Originally a military exercise, orienteering competition attracts over 10,000 participants. Originally a

military exercise, orienteering was inaugrated as a sport in 1919 when a Swedish scout leader turned a dull cross country race into a game by giving his boys maps and compasses. The sport swept through Europe in the 30's. It came to the U.S. in 1946, but it didn't begin to become popular until the 70's.

Orienteering is a coined word and is a registered trademark of the Silva Company. It is a game which requires a combination of skills in map and compass reading, fitness, and decision making. It is similar to a road rally, each competitor is timed while using his map and compass to navigate from several check points. The area covered and the terrain may vary, depending on the level of the competition.

Orienteering with its juxtaposition of mental awareness and physical fitness is the complete game for all.

ORIENTEERING - THE COMPLETE GAME

Books

"Be Expert with Map and Compass", Bjorn Kjellstrom, New York: Charles Scribner's Sons, 1975. Required reading for the beginner, includes a series of games and exercises which permit self-training. EAch copy also contains a sample Orienteering map, practicing map, protractor, and practice compass. 136 pp.

"Orienteering", John Disley, Harrisburg, Pennsylvania: Stackple Books, 1973. Basic steps to get started in orienteering plus how to set up courses and to organize competitions. 170 pp.

"Orienteering" (A Boy Scout Merit Badge Bookley), published by the Boy Scouts oof America. B.S.A.; North Brunswich, N.J. 08902. Basic skills and techniques in easy to understand terms.

"So You Want To Know About Orienteering". Orienteering Services, Box 7394 Dept. MX Colorado Springs, Co. 80933. Good handout at introductory Orienteering sessions. One free on request. 10 pp.

"Teaching Orienteering" James Gilcrist. A comprehensive teaching outline which can be used by anyone wishing to pass on to others the skills of Orienteering. 37 pp.

"Your Way with Map and Compass", John Disley. A workbook to instruct students on use of map and compass in a simple and interesting way. Contains many games and activities to supplement the lessons. 66 pp.

Instructional Kits

"Adventures with Map and Compass" Instruction filmstrip for use in the classroom in conjunction with Disley's book "Your Way With Map and Compass". Purpose of program is to instruct the viewer in basic principles of the map, the compass

and combining the two. Primarily intended for use in scools, good for middle school age. Order through the Silva Company.

"Map and Compass Clinic Kit" Based on Kjellstrom's book, the kit is designed to assist the individual who wishes to conduct a clinic to teach basic map and compass skills. Contains: set of 48 color slides, cassette narative , also in text form, 25 training maps. Order through the Silva Company.

"Orienteering, What's That" Using filmstrip and cassettes, focuses on the background, equipment and current popularity of Orienteering. Contents: Filmstrip, cassette (15 min.), copy of "Be Expert With Map and Compass", copy of "Teaching Orienteering"

Films

The following films may be purchased or rented from"

International Film Burgau, Inc.
332 South Michigan Avenue
Chicago, Ill. 60604

"By Map and Compass" 27 Min. Color Sale $275 Rental $15. Correlates with Kjellstrom's book, using a compass, a boy and his father hike to various areas.

"Orienteering" 10 min. color sale $250 rental $6.00. Explains rules and shows scenes from a meet.

"The Sport of Orienteering" 24 min. color $250 rental $12.50. Explains rules and history of Orienteering.

Maps

For Orienteering practices the map scale of 1:24,000 is to be used. This scale indicates that 1 inch on the map is 24,000 inches in the field. A map should be ordered by name, series, and state in which it is located. Further information concerning maps may be obtained from:

National Cartographic Information Center
Geological Survey
507 National Center
Reston, Va. 22092

In Georgia Maps are deposited in the libraries listed below:

Athens: Library, U.Ga.
Atlanta: Dept. of Geology, Emory
Library, Georgia Tech
Library, G.S.U.
Marietta: Library, Southern Tech

Dealers listed below stock and sell maps over the counter:

Atlanta: Dean's, 1240 W. Paces Rd. N.W.
Lowe Engineers, Inc., 1920 Monroe Dr., NE
Decatur: Reeder and McGaughey, Inc.
2024 Lawrenceville Highway
Marietta: Aerial Surveys, 107 Church St., NW

Compasses

The best basic instructional compass is the Silva Polaris Type 7. Complete instructions included. Most camping stores sell them. You can order through Silva. Ask for a current catalog for accessories.

Silva Company
2446 State Rd. 39N
La Porte, In. 46350

POSITION PAPERS AND HOW-TO-DO-IT SESSION I.

CONTRACT TEACHING
Meeting Student Interests and Needs
Sandra Johnson
Montgomery County Public Schools

Are large classes, inadequate facilities and limited equipment frustrating and discouraging? Would you like to meet student interests and needs while keeping a record of their progress? Contract teaching may be the solution you are seeking.

Contract teaching proives a means of accountability for both the teacher and the student. The teacher can readily determine if the student is on task and the consistency of effort. The student knows exactly what is expected and can progress at an appropriate pace irrespective of classmates.

Implementation of the contract teaching method allows students to develop self-direction. They become independent workers and accept responsibility for learing Students also become involved in w riting contracts for themselves and others. This can be a cooperative effort between teacher and student or totally student effort. The format and technique are provided by teacher-developed contracts.

A further advantage of contract teaching is maximum use of facilities and equipment. Students are not restricted to a court or field area, all using identical equipment. Rather, students pursue skill practice where space is available, within boundaries, and use only the designated equipment.

Imgine a class of forty-five students, working enthusiastically and busily alone, with partners and small groups. Some are using balls, some ropes, some bean bags or hoops and some requiring no equipment at all. They are using the outside wall of the school, the sidewalk and the field. No one is standing in line, no one is waiting for a turn, no one feels intimidated. Every student is actively involved. Contract teaching may be the solution you are seeking.

ACCOUNTABILITY: The Contract Method of Teaching Elementary School Physical Education
Sandy Johnson
Montgomery County Public Schools

I. Definition
   A. Contract - an agreement between two or more persons
   B. Contract teaching - a method of providing individual instruction with each student working at his/her own speed.

II. Disadvantages
- A. Lose group feeling
- B. Requires lots of paper
- C. Advance preparation required
- D. Some students are not self-directing

III. Advantages
- A. Individual pace
- B. Frees teacher
- C. Maximum activity
- D. Maximum equipment
- E. Many interest areas
- F. Become responsible for equipment
- G. Improve basic skills

IV. Class organization
- A. Warm-ups
- B. Contract selection
- C. Equipment pick-up
- D. Determine working area
- E. Practice
- F. Check-off

V. Suggestions
- A. Start slowly
- B. Consider space limitations
- C. Entire class outside or inside
- D. Time limit - a few weeks
- E. Finish one contract before beginning another - may be exceptions
- F. Do not remove contracts from classroom
- G. Encourage self-help

VI. Credits
- A. Worden Kidder (sample contracts)
  Independent School District #281
  4148 Winnetka Avenue North
  Minneapolis, Minnesota 55427

- B. Georganna S. Cottman (book)
  Easton Middle School
  Easton, Maryland 21601

- C. alpe (order form and price list)
  8749 N. Coronado Road
  Scottsdale, Arizone 85257

## PERSONALIZING—YOU AND YOUR STUDENTS (K-8)

Barry Green
University of Texas at Tyler
Sandra Johnson
Montgomery County Public Schools, Rockville Maryland

Personalizing is such a neat term—we all do it, don't we? Sure we do—in fact—who does it any better than physical educators? Yet, why don't our students see or feel this personalizing? Why is society unsupportive of our programs? Perhaps we have not really personalized these past years. You ask if we haven't been doing it, can it really be done? Yes, it can and here are some suggestions that will help you really personalize.

It logically follows that we must understand our term before beginning the process. Personalizing is the sum of individualizing plus humanizing or in equation form, personalizing = individualizing + humanizing. Simply stated, one can humanize but not individualize, thus not personalize and similarly one can individualize but not humanize, thus also not personalize; it follows that one must individualize and humanize for one to personalize.

Further, one must realize that individualizing merely indicates both recognition and implementation of individual differences in the areas of motor learning; that humanizing indicates both acceptance and reciprocal respect for the feelings and values of the individual; and thereby one has met the whole person and personalizing has begun. Yet, does it follow that understanding automatically moves one to personalizing. It does not, but it is the beginning or the first step.

This presentation is the second step, equally important and the prerequisite to the third step which is implementation. Specifically, this is the how to step—what one does to individualize and humanize, how one behaves, prepares lessons, interacts with students and yes, how one personalizes.

Personalizing = Individualizing + Humanizing

Individualizing - is a developmental program of learning in which multiple standards are utilized in the sequencing of tasks based on the ability and needs of the individual learner.

Humanizing - is a cooperative and reciprocal learning environment in which a mutual genuineness, empathy and respect permeate the participants.

Personalizing - is to make singular the program of learning and learning environment for each individual learner.

## INDIVIDUALIZING ELEMENTARY PHYSICAL EDUCATION USING SELF-DIRECTED LEARNING PACKAGES (4-8)

Ron Speck
Reedville District, Aloha, Oregon

The individualized outline in this program embraces the duel concepts of student centered learning through an individualized curriculum.

I. General Overview of Individualized Physical Education
   - A. Ways of learning
   - B. Learn at own pace
   - C. Self-directed learning
   - D. Cognitive concepts
   - E. Helping others
   - F. Meeting academic domains: cognitive, affective, psychomotor

II. Goals of Individualized Physical Education
- A. Positive self-concept
- B. Learning how to learn
- C. Helping, Caring individual
- D. Self-direction
- E. Cognitive concepts
- F. Physical Fitness
- G. Psychomotor Skills

III. Student Learning
Diagnosis, prescription, self directed learning, self/peer appraisal, evaluation

IV. Classroom Management

V. Slide presentation of program in operation

# GOALS

1. POSITIVE SELF-CONCEPT Looking at yourself
2. LEARNING HOW TO LEARN Becoming Informed
3. HELPING, CARING INDIVIDUAL Caring for Others
4. SELF-DIRECTION Doing it on your own
5. COGNITIVE CONCEPTS Understanding how and why you are doing something
6. PHYSICAL FITNESS Conditioning of the body
7. PSYCHOMOTOR SKILLS Performing the Skill

## LEARNING PACKAGE 6

SOCCER

RECEIVING

I. Learning Objective: CAN I DO THIS?

IF I AM GIVEN A SOCCER BALL, A MARKED AREA, AND A PARTNER, I WILL BE ABLE TO RECEIVE A PASS FROM MY PARTNER 4 TIMES MOVING BETWEEN LINES 15 FEET APART AND 60 FEET LONG.

II. Learning Activities:

1. Read the books on soccer and the suggestions on the back of this page.
2. Watch the films on receiving.
3. Listen to the tape on receiving.
4. Practice receiving with a friend.

HELP A FRIEND. . . . . TEACH A FRIEND

## LEARNING PACKAGE 6

LEARNING SUGGESTIONS:

1. Use all parts of the feet
2. Take small steps
3. Keep eyes on ball
4. Kick ball so as to lead partner

# LEARNING CENTERS: DO IT YOURSELF CENTERS FOR LEARNING (K-8)

Barry Green
University of Texas at Tyler

Learning Centers can become one of the more viable alternatives to large classes and the ability to individualize with such numbers. These areas of self paced learning can be designed utilizing many modes and be as simple as a sheet of paper or as complex as a part of a room. It is neither the mode nor the space which constitutes the center, it is the content and strategies for students which determines the true learning at the center. This presentation examined the mode, space and materials that can be used to develop a center.

Consider space the easiest of the areas concerned. In fact, space, any space is the determinant and not the prerequisite for the center. In other words, space merely determines the size of the center not the reverse; your center can be designed to fit any space available. Similarly materials are in ready supply. Utilizing single sheets of paper to the more elaborate cartons or large boxes (large appliance boxes), centers can be produced for small or large spaces. Thus, we find both the space and material can be adapted to meet your unique situations.

The mode then becomes a facilitator for the content and strategy and as such has several aspects that must be considered. Physical educators have relied heavily on the verbal mode and minimally on written mode, but seldom have alternative auditory or visual means been utilized nor has the tactile mode been used. Learning centers, especially when self paced, must begin to utilize many means in these three modes or self pacing will not easily occur.

Teachers and students should become proficient in the working of audio and video cassette recorders; in the design of audio/visual media materials, e.g. charts, pictures, cartoons, etc.; in the use of equipment for exploration, e.g. new unique items, square balls, fuzzy balls, heavy balls, etc.; and in the use of multi modal presentations, e.g. auditory, visual and tactile demonstrations of content. Physical education can be as exciting as the teacher chooses or it can be as dry as traditional programs have been.

Through learning centers, you have the opportunity to make physical education exciting by utilizing multi modal approaches and individualized through designs that are self pacing. Equally important you will now have the time to motivate and reinforce students, usually lacking in most programs and essential in individualizing. Consider some of the benefits and start developing a learning center now!

## Learning Centers

I. Characteristics
   - A. Self-paced and independent
   - B. Individual or group work
   - C. Planned sequences of work

II. Components
   - A. Objectives
   - B. Directions
     1. General for center
     2. Specific to each task or activity
   - C. Activities (tasks)
     1. Multiple
     2. Alternative
     3. Required
     4. Optional
   - D. Ability levels
     1. More than one level of work
     2. Order
        - a. Prerequisite
        - b. Independent

E. Monitoring System
   1. Class
   2. Individual (usually self)

F. Product Evaluation
   1. Pre-assessment (before activities)
      Survey of attitudes knowledge or skills (not exactly what is to be taught
   2. Post assessment (following practice)
      Complete evaluation of attitudes, knowledge or skills (transfer kept in mind)

## ELECTRO-CARDS: A TEACHER-CONSTRUCTED, SELF-REINFORCING LEARNING TOOL (K-8)

George Rochat
Catlin Gable Elementary School, Portland, Oregon

I. Benefits of Electro-cards
   A. Motivating
   B. Self-reinforcing
   C. Inexpensive
   D. Easily Constructed

II. Uses of Electro-cards
   A. Circuit training
   B. Non-dress students
   C. Learning packages
   D. Library displays

III. Construction of Electro-cards

IV. Construction of Sensor Box

### Electro-Cards
### Construction in Six Easy Steps

It's difficult to hold children's attention long enough to teach them these days; particularly when we are in competition with television, computers, and electronic diversions. Our children are exposed to such high powered communication technology that it is difficult to keep their attention long enough to take an active role in learning basic concepts and facts.

We cannot expect to compete on the same technological level our children are constantly exposed to; so how can we compete against this phenomen in a manner that is both inexpensive and creative--ELECTRO-CARDS, a system that will accomplish all these things and is guaranteed to hold their attention.

You will find the following description a fascinating method of teaching concepts, facts, figures, or any important information you want to communicate to your children--and all for under $20.

STEP , Fig. 1. Drilling holes in file cards:
Most print shops have a paper drill that is capable of drilling large stacks of cards. The file cards to be drilled must be white in color, other colors tend to show shadows of the conductive tape that will be on the back side of these cards.

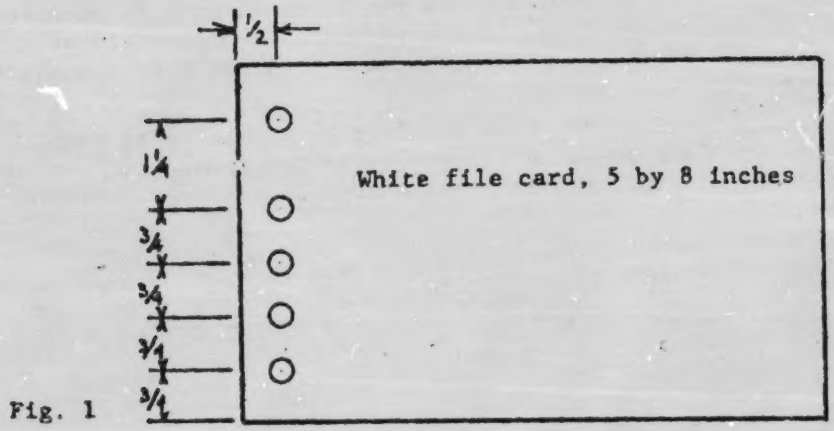



Fig. 1

STEP 2, Fig. 2. Marking the blue cards:

Using one of the white punched cards as a templet, lay it over a blue card and gently scribe the circumference of each hole with a pencil. The result is a light pencil lead outline of each hole on the blue card. Repeat this method until all the blue cards have been marked.

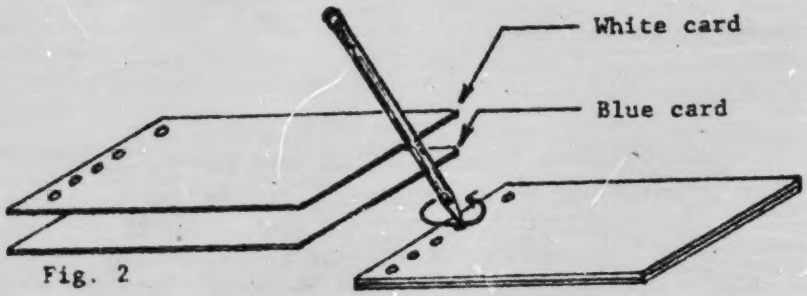



Fig. 2

STEP 3, Fig. 3. Lay out of the blue cards with conductive tape:

Cover each penciled in circle with small pieces of electrically conductive tape. The conductive tape has an adhesive backing, be sure to remove the protective paper before using.

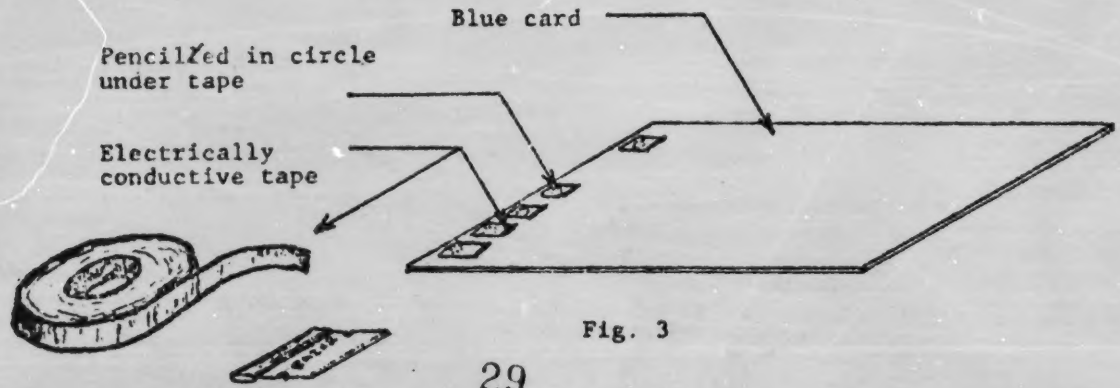



Fig. 3

STEP 4, Fig. 4. Connecting the question to the answer:

The top piece of tape (covering the pencil mark) must be physically connected (with a piece of conductive tape) to one of the four bottom pieces. This will make an electrical connection between the hole with the question and the hole with the correct answer.

Note: You must select which of the four bottom holes to connect the top hole to, since there are four possible answers to select from. There should be an equal number of cards taped (to indicate a correct answer) to each of the four holes.

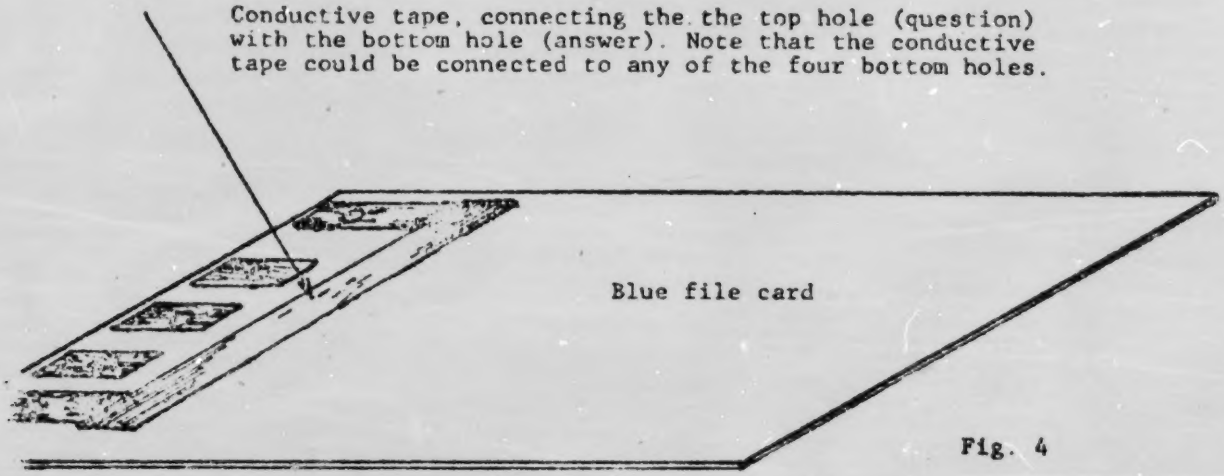

Conductive tape, connecting the the top hole (question) with the bottom hole (answer). Note that the conductive tape could be connected to any of the four bottom holes.
Blue file card

Fig. 4

STEP 5, Fig. 5. Gluing the white cards to the blue cards:

Using rubber cement, glue both cards and allow to dry for ten minutes. Be careful not to get glue on the conductive tape that shows through the holes. The glue will prevent electrical conduction. If glue does get on this part of the tape, it will rub off easily; however, remove the glue after the cards have been laminated together. After ten minutes drying time, press both cards together for a permanent bond.

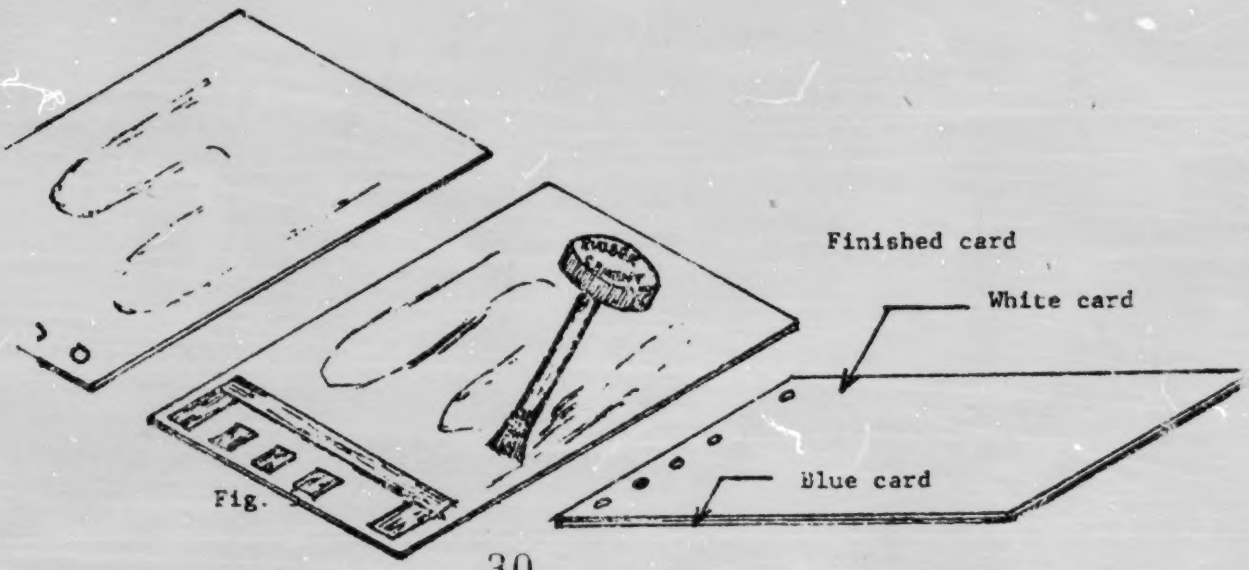



Fig.

STEP 6, Fig. 6. Writing the questions and answers on the cards:

Once the cards are finished, write the questions and four possible answers on them, or use the four possible answers to identify a picture.

The finished card is now ready for use with a simple electric circuit. The circuit consists of two batteries, a light bulb, and two wire pens. When the two pens come in contact with one another, the light bulb lights up. Consequently when the two pens are used with Electro-cards, the electrical connection of the cards will conduct electricity from one pen to the other, but only when the correc answer has been selected for that question.

Materials list

White file cards (5 x 8)
Blue file cards (5 x 8)
Burglar alarm tape 275-502

Note: Burglar alarm tape can be purchased at any Radio Shack store. Stock number is to the right.

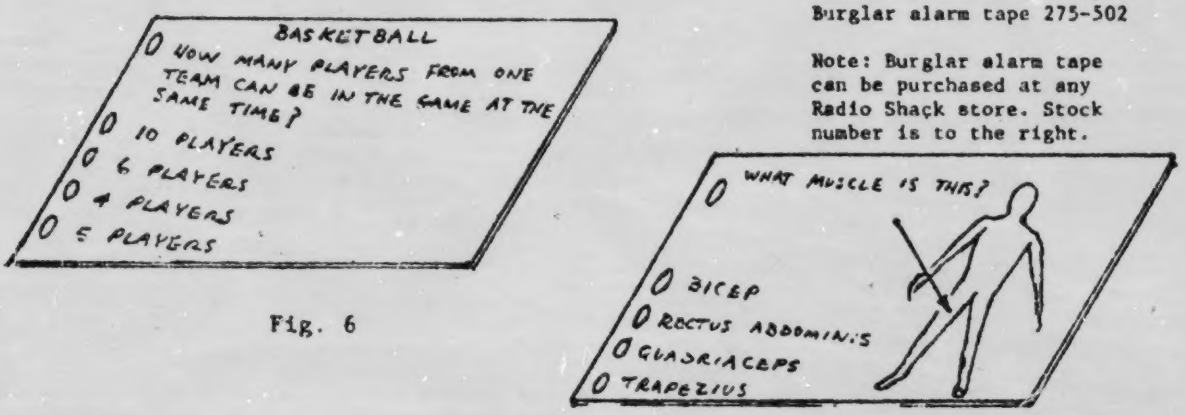
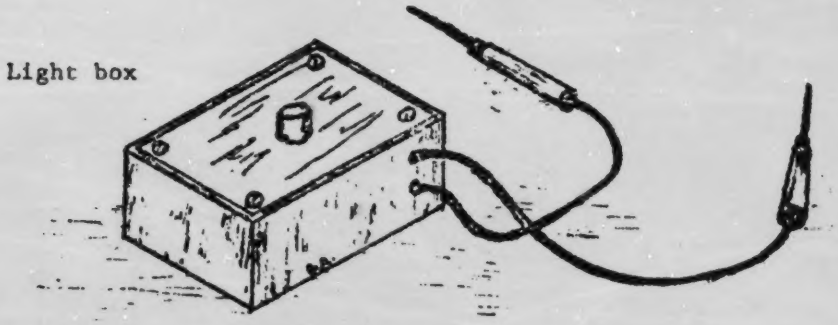



Fig. 6



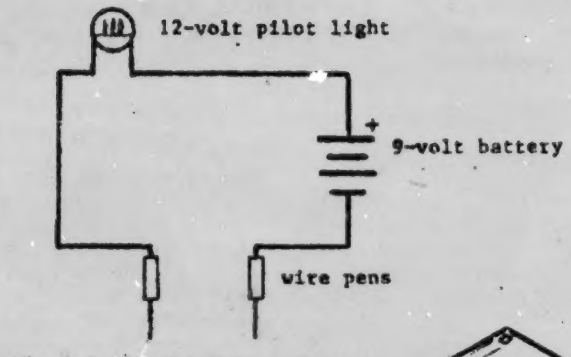

Light-Box Construction

Electro-cards by themselves are incomplete. To determine the correct answer of each card, an electrical indicating circuit (light-box) must be used. The electrical circuit is simple, it consists of a light bulb and battery, when the wires of the light bulb come in contact with the battery, the light bulb glows.

To find the correct answer of a card, one of the wires to the light bulb are touched to the card-question, and one of the wires to the battery are touched to the correct answer via the electrical connection on the card. The circuit is completed and electricity flows to the light bulb. (See electrical schematic).

With a few added parts (plastic case, wire pens, etc.) the circuit is safe and secure, ready for use by students. It should be noted that there is no danger of electrical shock from the circuit. The low votage--9 volts--being used can not be felt nor is it dangerous.

## LIGHT-BOX CONSTRUCTION

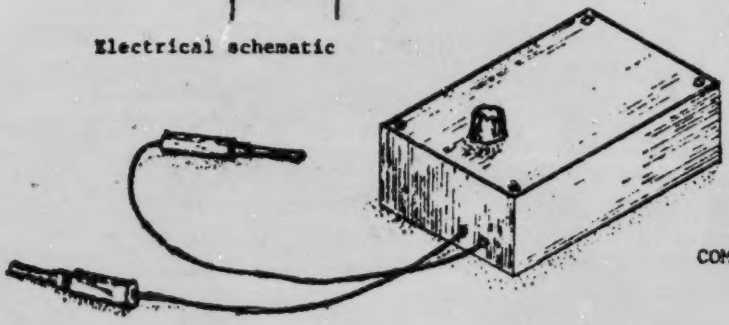



Electrical schematic

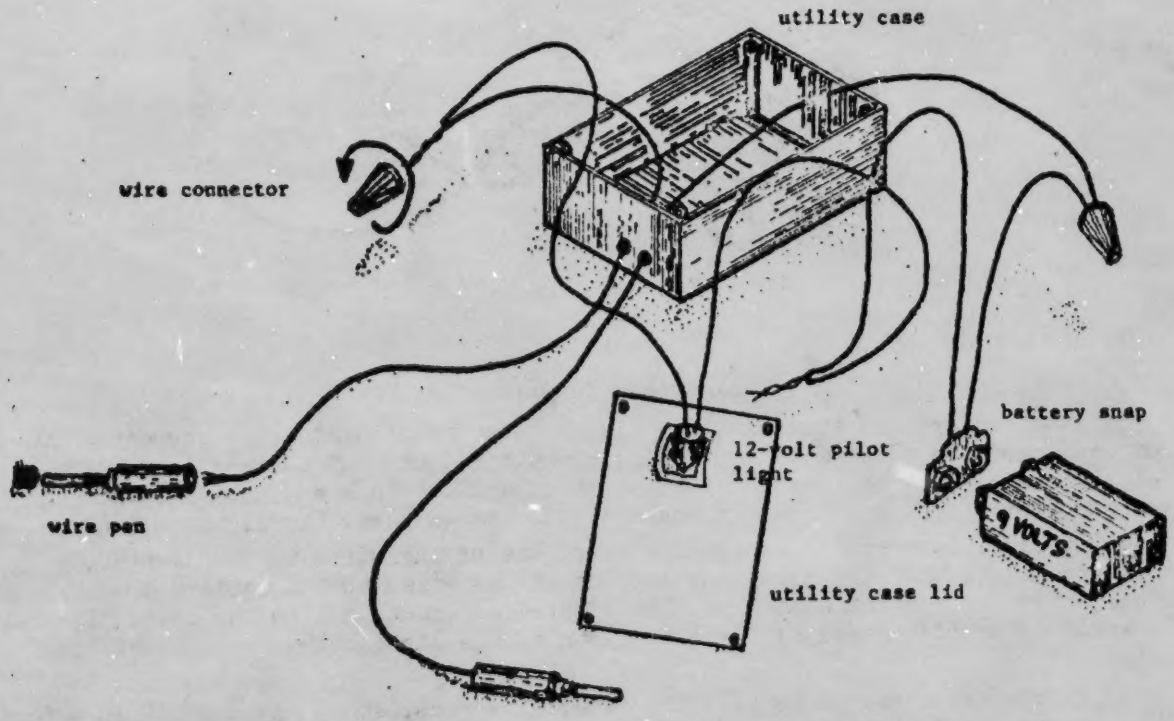
Parts list

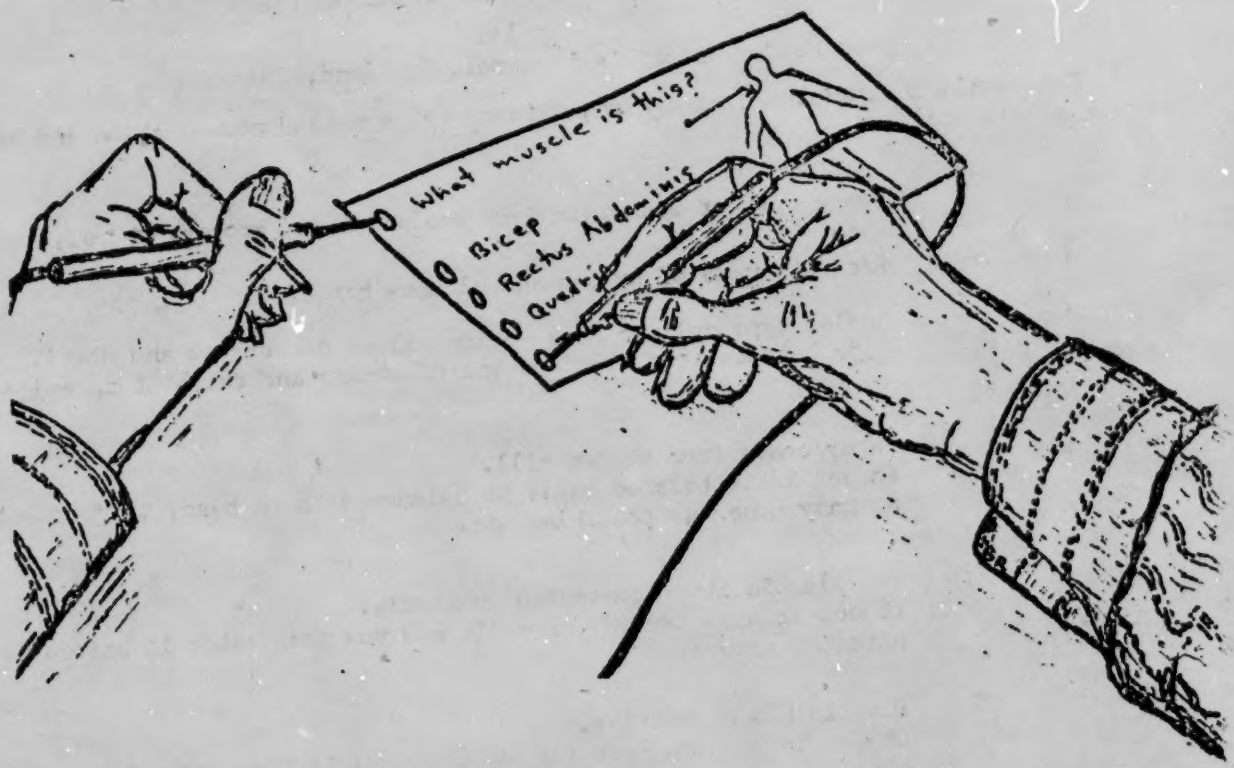
| qty. | | |
|---|---|---|
| 1 | 9-volt battery | |
| 1 | 9-volt battery snap | 270-325 |
| 1 | 12-volt pilot light | 272-322 |
| 3 | wire connectors | 64-3026 |
| 1 | utility case (1 1/8 x 3 1/4 x 2 1/8) | 270-230 |
| 1roll | wire (test prob wire) | 278-553 |
| 2 | wire pens (solderless banana plugs) | 274-721 |

Note: all the above parts can be purchased from Radio Shack stores. The numbers to the far right are stock numbers that will insure use of the correct parts.



COMPLETED LIGHT-BOX






ELECTRG-CARD

Perspiration during and after exercise serves mainly to

A. remove carbon dioxide from the body.

B. prevent the buildup of oxygen in the body.

C. help keep the body temperature normal.

D. make a person lose weight.

George Rahat
Portland, OR

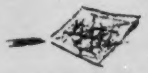
## SMALL, INEXPENSIVE HAND EQUIPMENT: HOW TO MAKE USE OF DISCARDED MATERIALS (K-6)

June Morlan
Lynch Meadows Elementary School, Portland, Oregon

Some small, inexpensive hand equipment ideas for eye-hand coordination and small motor skills include:

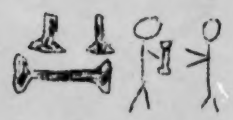
Use a cast of materials from woolen mills, grocery stores, homes, etc.

Racquets made of nylons and clothes hangers.

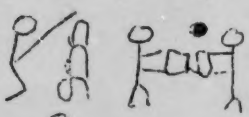


Curler type cyliner from woolen mills; add string and dowel. Object is to toss dowel on end of string and catch it in cylinder.

Paper cones from woolen mill.
Object is to balance ball; to balance cone on head; to jump over as many cones as possible; etc.



Two plastic items connected in middle.
Object is that partner drops it and you must catch it before it hits the ground.



Plastic bleach bottles.
Object is to jump over a stacked group; to toss and catch ball, etc.

Balls attached to end of carpet tubing.

## MOVEMENT EXPLORATION AND GYMNASTICS INSTRUCTION

Betty Ann Wilson
Hillsdale College, Michigan

Traditional gymnastics skill aquisition can be supplemented and improved through incorporation of movement exploration concepts. Rudolph Laban introduced the free movement concept at a time when extreme regimentation was advocated in Germany. As a revolt against the militaristic formations imposed upon dancers, the movement exploration concept was born. Modified and explained, this concept has permeated into the elementary educational experiences in the United States for almost thirty years.

The classroom teacher might ask: what is the relationship between teaching traditional gymnastic movements such as the forward roll, backward roll, and cartwheel as compared to the creative movement exploration process?

It is the purpose of this position paper to explain the advantages and disadvantages of traditional gymnastics and movement exploration. An attempt to blend the two concepts will be introduced, and ideas for teaching procedures for each will be presented.

# RHYTHMIC GYMNASTICS—BALLS, HOOPS, AND STREAMERS (K-3)

Carol Hammett
Oregon Gymnastics Academy
14270 NW Science Park Drive
Portland, Oregon 97229

I. Discussion about Rhythmic Gymnastics
   A. Can be taught to all ages
   B. Great for large group participation
   C. Equipment used is inexpensive

II. Video Tape Presentation of Routines
   A. Simple routines performed by four and five year olds
   B. Discussion of routines

III. Discussion on Equipment

## Routines

Rhythmic Ball Routine (Carol Hammett):

1. Straddle sit stretches (6)
   -roll ball from right foot to left foot
2. Stand, ball in right hand, tourn to the right
   -4 counts (2 turns)
   Switch ball to left hand, turn to the left
   -4 counts (1 turn)
3. Bounc and catch (4)
4. Toss and catch (4)
5. Bounce and catch (4)
6. Side bends, ball over head (6)
   -right then left
7. Ball on head, roll down to feet, lift hight (8 counts)

Formation:

x x x
x x
x x x
x (instructor)

Record: Simplified Lummi Stick Activities - KIM 2015
Band #7, Mickey Mouse March

Rhythmic Hoop Routine (Debbie Seagren):

Formation: Same as in Ball Routine.

Start with all children standing inside hoops with hands on hips.

When music begins, bend down and slowly pick up hoops. Raise over head; arms straight.

1. Move hoop from side to side over head. Right then left. Turn around with hoop straight above head. Repeat.
2. Drop hoop over head without letting it touch your body; jump forward out of the hoop; jump backwards back in the hoop. Jump backwards out of the hoop; jump forward back in to the hoop. Jump to the right out of the hoop; jump back in the hoop. Jump to the left out of the hoop; jump back in the hoop.
3. Lift up hoop straight over head and repeat step #1.
4. Slide hands together on front of hoop and turn so the hoop comes down in front of you; step through; bring hoop around and over head by turning hoop (jump rope). Repeat 3 or 4 times.
5. On last jump rope, when they step in to the hoop, bring hoop straight above head again. Repeat step #1.

6. Bring hands together on front of hoop and place on floor in front of you so hands are on top of hoop. With one hand spin the hoop while walking around it. Stop. Repeat with the other hand on hoop.
7. Spin hoop and let go of it. When it falls to the ground, jump in the middle and stretch.

Record: Simplified Lummi Stick Activities - KIM 2015
Band #7, Mickey Mouse March

Rhythmic Streamer Routine (Lynn Hemles):

Formation: Circle

x x
x x
x x
x x

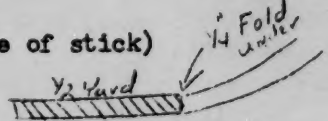
1. Lasso above head - 4 counts
2. Snakes on floor, walking forward - 4 counts
3. Snakes on floor, walking backward - 4 counts
4. Lasso above head - 4 counts
5. Windshield wipers - 8 counts
6. Make a star (throw streamers to center of circle - 2 counts
7. Back up to straighten out streamers - 4 counts
8. March forward to circle - 2 counts
9. Whips (whip up and back-stand, whip down and back-bend) - 8 counts
10. Stir-stand in place, 8 counts
    Stir-walk around in circle - 8 counts
11. Whips-use right hand - 4 counts
    Whips-use left hand - 4 counts
12. March in circle, clockwise, doing windshield wipers; beginning in - 8 counts
13. Finish, pointing streamer in to center of circle, arms stretched over head

Record: Simplified Lummi Stick Activities - KIM 2015
Band #7, Mickey Mouse March

## Rhythmic Streamers

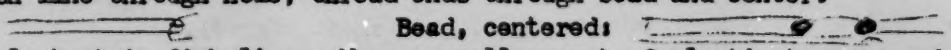
Materials:

3½ yards of 1½" wide satin ribbon
12" very thick fish line (40 pounds)
1 wooden bead
1 piece of cardboard (1"x 1¼")
21" thin, green garden stake (bamboo)
Plastic tape or adhesive tape (to wrap knot and handle of stick)

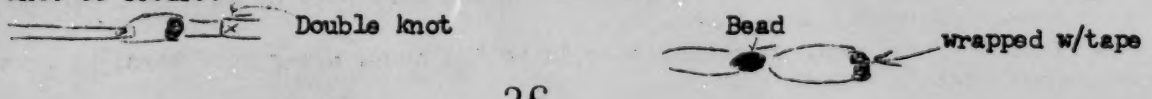



Directions:

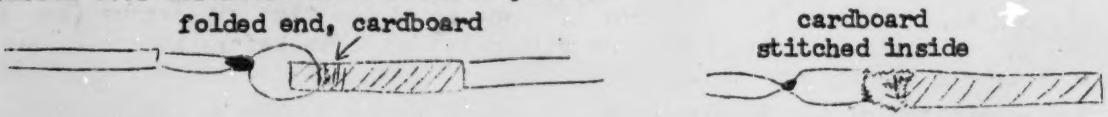
1. Fold ribbon back ½ yard (right sides out).
   Stitch (long stitch) around doubled ribbon, folding ¼" to finish off end.
2. Heat a darning needle until red hot (don't burn your fingers!) and push through end of stick, ¼" from top.
3. Thread fish line through hole; thread ends through bead and center.




4. Tie a double knot in fish line. Wrap a small amount of plastic tape around knot to secure.



5. Place ribbon (doubled end) through fish line. Place cardboard on ribbon, fold ribbon over cardboard and stitch in place.




POSITION PAPERS AND HOW-TO-DO-IT IDEAS SESSION II

## PHYSICAL EDUCATION LABS: TEACHING BASIC PHYSIOLOGICAL CONCEPTS IN THE GYM (4-8)

Jo Lynne Z. Roberts
Lackamas Heights Elementary School, Camas, Washington

This material has been written based upon the premise that providing a child with concepts and knowledges of his/her own body is valuable and desirable. We believe this allows the child to make effective decisions concerning physical activity.

To fill what we consider a void in the cognitive aspects of Physical Education, particularly at the Elementary level, we have developed a series of six conceptual lessons - "P.E. Labs' - which have been field tested in the Reynolds School District, Troutdale, Oregon, with fourth through sixth grade students.

In the development of the P.E. Labs four guidelines have been established. One, that each lab gives every student an opportunity for physical activity (applying theory to their own body). Two, that the labs be adaptable for either classroom or gym use. Three, that a minimum of specialized equipment be required. Last, that each lab be completed in thirty to forty minutes.

It is difficult to draw definitive boundaries between areas of subject matter and disciplines responsible for presentation of the material in the educational system. Although designed for use in Physical Education these lessons would be applicable to Health Education, Life Sciences, Physiology or Biology.

In conclusion, we would like to point out that P.E. Labs are not to be thought of as an entity apart from Physical Education but as an integral part of Physical Education. The knowledge covered in specific lab exercises can and should be related in practical activity situations. We believe it is the combination of skills, knowledge of movement, and awarenesses of feelings that will prepare children to deal intelligently with decisions regarding their physical activity throughout not only their school years but their lifetime.

During the session today Lab Six, Recovery Heart Rate, the last in the series of six lessons on The Heart will be preformed and discussed. Attached are the worksheets and "Directions to the Teacher" which explains the objectives of the lesson.

THE HEART (Directions to the Teacher)

INTRODUCTION — LABORATORY EXERCISE #6

Lab #6 is an exercise in determining and graphing heart rate recovery time. It is known that heart rate recovery can take as long as an hour. Recovery time is dependent upon the intensity, and duration of the exercise as well as the cardiovascular fitness of the individual. The more intense the exercise the longer the recovery time. Conversely, the less intese the exercise the shorter the recovery time.

The students will be exercising (jogging in place) for two minutes and graphing their post-exercise heart rate every minute for ten minutes. Prior to exercising they will take their resting heart rate for thirty seconds. The heart rate

must be counted immediately upon ceasing exercising. Due to the rapid dropping off of the heart rate the first trial will last only ten seconds. Trials two through ten will last thirty seconds. Because of the time difference (ten seconds and thirty seconds) Trial 1 must be multiplied by three before it can be compared with trials two through ten.

Interpretation of the Graph:

When the student has plotted all trials on the graph they will then connect the dots together (excluding resting heart rate) to show visually the decline in heart rate. Occasionally students heart rate appear to be lower after recovering from exercise than before exercise. Some of the reasons might be: anxiety (causing elevation of the heart rate) during the resting heart rate trial; miscounting the heart rate; or, not counting for the full length of the trial.

OBJECTIVES

1. To graphically observe heart rate recovery.
2. To understand that the more rapid the recovery is desirable.

THE HEART (Student Worksheet)

Name _____
Date _____
Class _____
PHYSICAL EDUCATION
LABORATORY EXERCISE # 6

STATEMENT # 6

A graph can be drawn to show how fast heart rate recovers or slows down after working.

EXERCISE #1

HOW FAST DOES MY HEART RATE RECOVER?

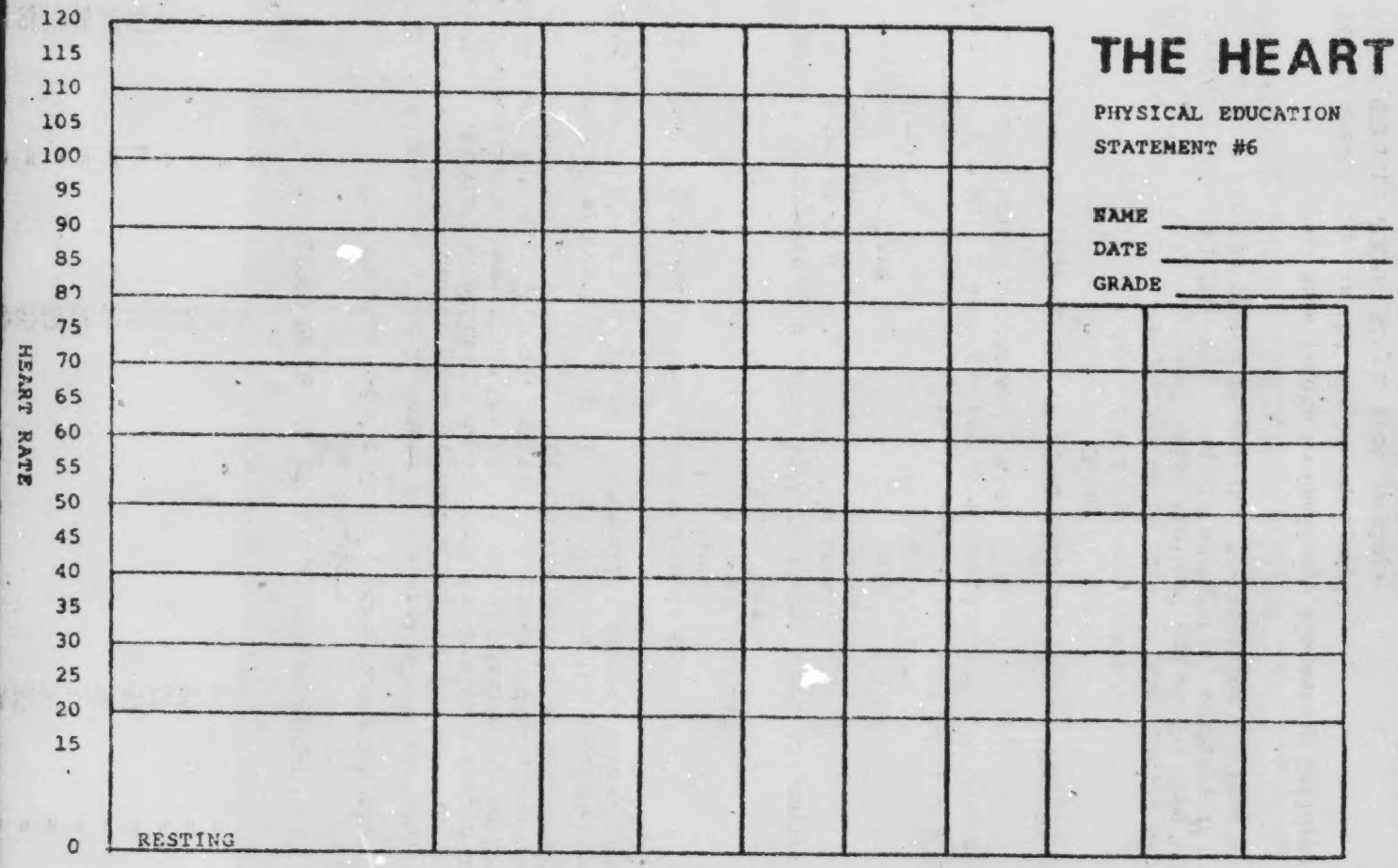
I know that when I exercise my heart rate will speed up dependent upon how hard I work. When I stop and rest my heart rate will slowly return to my resting rate. I know that my heart rate can take as long as an hour to recover after working, this is of course dependent upon how hard I was working. When I rest, my heart rate slows down very fast during the first few seconds.

I will graph my recovery heart rate after exercising for two minutes. Before I start I will read the directions listed below.

READ THESE DIRECTIONS CAREFULLY BEFORE STARTING!!

1. I will take my resting heart rate for thirty seconds. I will record the number of heart beats in the top box under the word "resting" on my Recovery Heart Rate Curve sheet.
2. I will jog in place for two minutes starting and stopping with the recorded directions.
3. When the recording say "Stop Jogging" I will quickly get ready to take my pulse rate for ten seconds. I will need to use the look-up chart to convent my ten seconds score to a thirty second score. Example: If my heart beat 23 times in ten seconds it would be equal to 69 times in thirty seconds. The result would be recorded in the bottom box under the word "resting."
4. I will then sit down and rest.
5. When I sit down I will record on my graph my first heart rate.
6. I will then take my pulse rate every thirty seconds for the next ten minutes. After each trial I will record and graph my heart rate.
7. When all ten trials are graphed I will then plot my resting heart rate line and heart rate recovery curve.

HEART RATE RECOVERY CURVE




# THE HEART

PHYSICAL EDUCATION
STATEMENT #6

NAME _____
DATE _____
GRADE _____

10 SECONDS →
USE LOOKUP CHART
FOR THIS NUMBER →

MINUTES and TRIALS

LOOK-UP CHART

| 10 Second | = | 30 Second | 10 Second | = | 30 Second |
|---|---|---|---|---|---|
| 20 | = | 60 | 31 | = | 93 |
| 21 | = | 63 | 32 | = | 96 |
| 22 | = | 66 | 33 | = | 99 |
| 23 | = | 69 | 34 | = | 102 |
| 24 | = | 72 | 35 | = | 105 |
| 25 | = | 75 | 36 | = | 108 |
| 26 | = | 78 | 37 | = | 111 |
| 27 | = | 81 | 38 | = | 114 |
| 28 | = | 84 | 39 | = | 117 |
| 29 | = | 87 | 40 | = | 120 |
| 30 | = | 90 | | | |

## DISCO DANCE FOR THE MIDDLE SCHOOL STUDENT

Ann Salisbury
Pine Mountain Middle School, Cobb County Schools

The middle school child is unique in the area of social dance. He desires to learn the latest "in" dances so as to feel a part of the teen-age world yet he lacks the socialization skills to dance comfortably with a member of the opposite sex. The new disco craze gives the middle school teacher the motivation factor to teach partner dancing. It must, however, be approached with caution to prevent the student from being "turned off" before the unit is well underway.

A successful approach to a disco unit might be the introduction of line dances followed by a simple partner dance incorporating several turns. The following is a suggested progression:

Line Dances (without partners): Hot Chocolate
Bus Stop
Nite Fever Line Dance
Roller Coaster

Partner Dance—Merengue Hustle with following turns and moves:

| | |
|---|---|
| Underarm Turn | Half Moon |
| Wrap Turn | Open Break |
| Cross Arm Turn | Body Pass |
| Circle Turn | Double Hand Turn |

Throughout the entire unit, the important factor is that the child feel successful. For this reason fun and participation are much more important than technique. Keep things simple and praise often.

## JUMPING ROPE FOR DEVELOPMENT OF SKILL-RELATED PHYSICAL FITNESS COMPONENTS (K-6)

Susan K. Kovar
Wayne State College, Nebraska

The purpose of the presentation is to acquaint the practioner with a way to challenge children with rope activities (tricks) and at the same time develop the skill-related physical fitness components of balance, agility, and coordination. Fourteen tricks and the proper progression for teaching the tricks are discussed and demonstrated.

Jump Rope Tricks to Challenge Elementary Children

1. DOUBLE JUMP: This is the simple rope jumping.
2. RIGHT AND LEFT JUMP: Single foot jumping.

3. SIDE STRADDLES: Begin with feet together, on the first rotation jump and spread feet apart laterally then jump back together for the second rotation. The feet should be spread no further than 18 inches apart. You should spread your feet when the rope passes under your feet. Alternate with every jump, one count with spread feet, the next with feet together. (2:4)

4. FORWARD STRADDLE: This trick is very much like the side straddle. Begin with feet together, on the first rotation jump and spread feet apart vertically right foot in front first then on the second rotation the left foot is in the front. Do not separate your feet too far (only 8 to 12 inches) or you will hit the rope with your feet. (2:5)

5. TWISTER: This trick is a hip rotation movement. While skipping with feet together, do a quarter turn to the left moving only the lower part of the body below and including the hips, shoulders facing forward, return to the original position, skip, then to the right side and skip. (2:13)

6. ADVANCE TWISTER: This trick is just like the twister, but you do not return to the original forward position. The movement is a half twist from side to side consecutively. Remember, you are only moving the lower part of the body and the hips and shoulders are always facing forward. (2:14)

7. SKIER: The skier is accomplished by moving your feet together in a lateral motion as if hopping over an imaginary line on the floor. The lateral motion should be about one-half foot on each side of the line. The feet should move as if they were tied together. (2:3)

8. DOUBLE-TOE JUMP: The double-toe jump is another front/back movement, similar to the left foot jumping. Hop on the left foot, but instead of letting the right foot hang, touch the toe of the right foot on the ground twelve inches in front of the body. On the next left foot hop, the right toe should touch the ground twelve inches behind the body. The same procedure is followed with right foot jumping while moving the left foot forward and backward. (1:65)

9. WOUNDED DUCK: This trick is accomplished primarily by the use of the ankles. Skip with toes together heels apart (pigeon toe hop) for one count then on the next count the heels come together toes apart (duck hop), alternating every time. (2:6)

10. SCOTTISH DANCE: This is again similar to the left foot jump, butthis time the right foot is moved from side to side in front of the left foot. The right toe must touch the ground on either side of the left foot on consecutive jumps. The same procedure is followed with the left foot while the right foot is jumping. (1:65)

11. HALF-STRADDLE JUMP: The half-straddle jump is similar to the jumping jack exercise. Instead of spreading both feet as in the straddle, however, one foot is extended out to the side while the other leg is kept jumping in the middle. (1:64)

12. FLING: The fling is a three count step. On the first bounce, touch your right tip of toe by the arch of your left foot, skip, then touch your right toe on the floor laterally, about 8 to 10 inches to the right side, and skip. The third count of this step you touch the floor vertically with your right toe about 8 to 10 inches in front of you and skip. Now switch to the other foot and follow the same sequence. (2:16)

13. IRISH FLING: The Irish Fling is a five sequence trick. All five sequences are done with one foot while the other bounces and then you change. Begin with the three count sequence of the fling. The variation comes on the fourth step. Bend your right knee in front of the left leg and touch your

right toe to the left of your left foot. The fifth step is bending your right knee and touching the inside of your left knee with the sole of your foot. Repeat all five counts using the other foot. Because of the complexity of this trick, walk through several times without the rope. (2:17)

14. W.W. KICK: Begin by practicing this trick without a rope. Cross your right foot over the left, pushing off your right foot jump, fling your left heel out bring the right foot up to meet it, and click your heels together as the rope passes under your feet. Now try this same trick using the left foot to push off. (2:18)

SELECTED READINGS

1. Hipsher, Dan. "For Agility, Quickness and Conditioning Incorporate the Jump Rope," from Athletic Journal, 59, October 1978, 64-65.

2. Candali, Richard. Skip It For Fun. Distributed by Rocky Mountain Sports: Boulder, Colorado, 1977.

POSITION PAPERS AND HOW-TO-DO-IT IDEAS SECTION III

## INSTRUCTIONAL STRATEGIES AND ACTIVITIES FOR ELEMENTARY AND MIDDLE SCHOOLS

Anthony A. Annarino
Purdue University, Indiana

The function of elementary physical education is to combine the basic principles of movement and the common elements of a challenging activity as progressive subject matter for learning and instruction. The child is a progressively developing, integrating organism. Progressive growth and developmental stages should be accompanied by functional development in basic movement to more complex skills. Activities for the development of fundamental movement patterns are presented prior to those skills requiring a higher degree of refined and specialized learnings.

Many times we search for new activities to include in our program when the problem is not the activity. The problem may be in its presentation. If our aims are:

1. To develop a wide range of physical, perceptual and motor abilities through the implementation of the best theories of learning.
2. To provide experiences which are progressively more complex in order to establish a favorable environment for the development of imaginative and creative thinking.
3. To structure a learning environment that will enhance a student's self-concept in the environment.
4. To involve the student in activities that are challenging and fun.

Then, we must critically analyze the relative worth of the activity and the instructional strategy as to their contributions to these aims.

Based upon an analysis by the author, the following principles were formulated for selecting and presenting elementary school activities. They are:

1. Fundamental movement activities are learned, not taught. Activity experiences should be structured so that learning takes place.
2. The selection of activities should be based upon a desired specific outcome.
3. The activity experience should provide a creative challenge and movement response for the learner.
4. The flexibility of the activity should allow the learner to experiment with movement.

5. The basic method of teaching fundamental movement patterns is by providing experiences for experimentation and exploration.
6. Guiding corrections and cues should be given to the learner during the activity.
7. Provide sufficient amount of equipment and activity areas for maximum participation.

DEVELOPMENTAL PROCEDURES

These principles served as guidelines for developing a series of progressive activities and instructional strategies for the elementary and middle school grades, that included, fundamental movements, ball handling skills, and rope jumping skills.

An additional criterion for selection of the activities and design of instructional materials was their relative contributions to the following objectives of physical education:

A. Physical Domain
   1. Leg strength and endurance
   2. Cardiovascular endurance
   3. Flexibility
B. Psychomotor Domain
   1. Perceptual-motor abilities
      a. Balance
      b. Kinesthesis (body image, body awareness, laterality, and directionality)
      c. Visual discrimination (tracking and figure ground extraction)
      d. Visual motor coordination (eye-hand -foot coordination)
   2. Fundmental movement skills
      a. Locomotor (running, hopping, and jumping)
      b. Non-locomotor (bending, stretching, twisting and turning)
      c. Locomotor combinations (skipping, landing, and changing directions)
      d. Propulsive skills (throwing)
      e. Receptive skills (catching)
C. Cognitive Domain
   1. The use of judgment related to time, form, space, speed, and direction in the use of activity implements, balls and self.
   2. The solution of developmental problems through movement
D. Affective Domain
   1. The ability to be challenged and have fun in an activity.
   2. An awareness of what the body is capable of doing at a specific time.
   3. The knowledge of what one is and the ability to accept this knowledge of one's capacity and potential.

ACTIVITIES

The following activities were selected:

A. Fundamental Movement Activities
   1. Locomotor skills
      a. Running
      b. Leaping
      c. Jumping
      d. Hopping
   2. Non-Locomotor skills
      a. Stretching
      b. Bending
      c. Twisting
      d. Turning

3. Locomotor combinations
   a. Skipping
   b. Starting
   c. Stopping
   d. Changing direction

B. Ball Handling Activities
   1. Throwing
   2. Bouncing
   3. Catching

C. Rope Jumping Activities
   I. Individual
   2. Partner
   3. Group

INSTRUCTIONAL MATERIALS

Individualized, partner and group skill sheets were designed for the activities with progressive tasks categorized by levels of difficulty and number of participants involved.

An individual skill sheet may be distributed to all students, or used verbally by the teacher or modified by designing a master wall chart for each class. Check-off space is provided for completition of a task by the student.

INSTRUCTIONAL STRATEGY

1. Students should be given a thorough orientation as to the type of tasks and use of materials.
2. If necessary, provide instruction on the more complex tasks.
3. Provide sufficient equipment and supplies.
4. Students should complete all tasks in Level One and check with the instructor before proceeding to the next level.

EVALUATION

The assessment of a student's achievement in these activities should be based upon skill, performance, improvement, effort, ability and execution. Individual progress can be indicated by a check list through teacher observation.

The following sample checklist is recommended for inclusion with the skill sheets.

Student name _____ Teacher _____ Grade level ___

| Activity Areas | Level 1 | Level 2 | Level 3 |
|---|---|---|---|
| Fundamental Movements | | | |
| Rope Jumping | | | |
| Ball Handling | | | |

Comments: _____

Grading Symbols: (+) outstanding
(✓) average
(-) needs improvement

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ACTIVITY SKILL SHEET
#1
FUNDAMENTAL MOVEMENTS

Name _____ Grade level _____ Class Period _____

| LEVEL 1 | LEVEL 2 | LEVEL 3 |
|---|---|---|
| INDIVIDUAL ACTIVITIES | PARTNER ACTIVITIES | GROUP ACTIVITIES |
| Directions: Your body has five points, head, hand, hand, foot and foot. Without moving, what can you do touching the floor with:<br>_____ 1. five points?<br>_____ 2. four points?<br>_____ 3. three points?<br>_____ 4. two points?<br>_____ 5. one point?<br>6. While moving, repeat:<br>1. _____ 2. _____ 3. _____<br>4. _____ 5. _____ | Directions: Select a partner. You and your partner have ten body points. Without moving and touching your partner, what can you and your partner do touching the floor with only:<br>_____ 1. two points?<br>_____ 2. three points?<br>_____ 3. four points?<br>_____ 4. five points?<br>_____ 5. six points?<br>_____ 6. seven points?<br>_____ 7. eight points?<br>_____ 8. nine points?<br>_____ 9. ten points? | Directions: You and your partner join with another group. The four of you now have a total of 20 body points. Without moving and touching each other, what can your group do touching the floor with:<br>_____ 1. two points?<br>_____ 2. three points?<br>_____ 3. four points?<br>_____ 4. five points?<br>_____ 5. six points?<br>_____ 6. seven points?<br>_____ 7. eight points?<br>_____ 8. nine points?<br>_____ 9. ten points? |

ACTIVITY SKILL SHEET #1 Continued

_____ 10. eleven points?

_____ 11. twelve points?

_____ 12. thirteen points?

_____ 13. fourteen points?

_____ 14. fifteen points?

_____ 15. sixteen points?

_____ 16. seventeen points?

_____ 17. eighteen points?

_____ 18. nineteen points?

_____ 19. twenty points?

20. While moving, repeat:

1. _____ 2. _____ 3. _____

4. _____ 5. _____ 6. _____

7. _____ 8. _____ 9. _____

10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____

16. _____ 17. _____ 18. _____

19. _____ 20. _____

ACTIVITY SKILL SHEET
#2
ROPE JUMPING

| INDIVIDUAL ACTIVITIES -LEVEL 1 | PARTNER ACTIVITIES - LEVEL 2 | GROUP ACTIVITIES - LEVEL 3 |
|---|---|---|
| Directions: With the rope turning forward, can you: | Directions: Select a partner. Use one rope. | Directions: Form groups of three. Use a long rope. Take turns in turning the rope. Turn rope forward and slowly. |
| ____ 1. Hop on both feet? | ____ 1. Face your partner. Hop on both feet turning the rope forward. | ____ 1. Run through the turning rope. |
| ____ 2. Hop on right foot? | ____ 2. Same as No. 1 turn the rope backward. | ____ 2. Run in, one jump, run out same side. |
| ____ 3. Hop on left foot? | ____ 3. Stand behind your partner repeat No. one. | ____ 3. Run in, one jump, run out opposite side. |
| ____ 4. Alternate hopping on right and left foot? | ____ 4. Stand behind your partner repeat No. two. | ____ 4. Run in, jump with full½ turn out. |
| ____ 5. Run forward? | ____ 5. Stand back-to-back, repeat No. one. | ____ 5. Run in, jump with full turn, run out. |
| ____ 6. Skip forward? | ____ 6. Stand back-to-back, repeat No. two. | ____ 6. Run in, jump with a heel click, run out. |
| ____ 7. Hop on both feet, crossing the rope on alternate hops? | ____ 7. Stand side-by-side, join inside hands, turning rope forward, hop on both feet. | ____ 7. Run in, jump on all fours, run out. |
| ____ 8. Turn the rope twice for each hop on both feet? | | |
| ____ 9. Hop forward on one foot and backward on the other foot in a rocker motion? | | |

ACTIVITY SKILL SHEET # 2 Continued

9. With the rope turning backwards repeat:

1.____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

9. ____

WITH THE ROPE TURNING FORWARD:

____ 11. Hop for 30 seconds, rest for 10 seconds. Repeat three times.

____ 12. How many good hops can you do in one minute?

____ 13. Create a routine using different jumps.

____ 8. Stand side-by-side, facing opposite directions, repeat No. seven.

____ 9. Repeat Nos. seven and eight turning rope backwards.

____10. Face partner, hop on both feet. Partner makes quarter turns while hopping.

____ 11. Stand back-to-back, hop on both feet. Each turn a rope end with the right hand.

____ 12. Create a routine with your partner using different jumps.

____ 8. Run in, jump by crossing and uncrossing feet on alternate turns.

____ 9. Run in, how many different types of jumps can you do?

____ 10. Jump with a short rope inside the turning long rope.

____ 11. Run in and around the rope turners, forming a figure 8.

____ 12. Repeat No. 11 skipping with a short rope.

____ 13. Run in with a partner and repeat:

Nos. 1. ____ 2. ____

3. ____ 4. ____ 5. ____

6. ____ 7. ____ 8. ____

9. ____

## INDIVIDUAL ACTIVITIES - LEVEL 1

Directions: Using an 8 inch playground ball, can you:

_____ 1. Toss ball up and catch with both hands?

_____ 2. Toss ball up, let it bounce and catch with both hands?

_____ 3. Toss ball up ahead of you and walk forward to catch it?

_____ 4. Toss ball up ahead of you and run to catch it?

_____ 5. Toss ball up ahead of you and hop on both feet to catch it?

_____ 6. Toss ball up make a ½ turn and catch it?

_____ 7. Toss ball up make a full turn and catch it?

_____ 8. Toss ball up, let ball bounce, make a full turn and catch it?

_____ 9. Bounce ball ahead walk and catch it?

_____ 10. Bounce ball ahead walk and catch it?



## PARTNER ACTIVITIES - LEVEL 2

Directions: Select a partner and using an 8 inch playground ball, can you two:

_____ 1. Pass the ball to your partner 10 feet away?

_____ 2. Bounce the ball to your partner 10 feet away?

_____ 3. Pass the ball off a wall to your partner?

_____ 4. Bounce the ball off the wall to the floor to your partner?

USING TWO BALLS:

_____ 5. Pass the balls to each other, one high, one low?

_____ 6. Pass the balls to each other at chest level?

_____ 7. One pass the ball, the other bounce the ball?

_____ 8. Both bounce the balls to each other at the same time?

ACTIVITY SHEET
#3
BALL HANDLING

## GROUP ACTIVITIES - LEVEL 3

Directions: Form a group of six. Use a long rope. Take turns in turning the rope. Use an 8 inch playground ball. Can you:

_____ 1. Run in, toss in air and catch ball while jumping?

_____ 2. Run in, bounce ball while jumping?

_____ 3. Run in, alternate a toss in air, catch and bounce while jumping?

_____ 4. Run in, toss ball in air, let it bounce and catch while jumping?

_____ 5. Run in with partner, pass ball back and forth while jumping?

_____ 6. Run in with partner, bounce pass ball back and forth while jumping?

_____ 7. Form a triangle with two jumpers and student outside of rope, pass the ball clockwise while jumping?

_____ 8. Repeat No. 7 use a bounce pass?

_____ 9. Form a diamond with four students. Pass ball clockwise while jumping?

_____ 10. Repeat No. 9 use a bounce pass?

S-45

S-46

# THE APPLICATION OF MOTOR LEARNING CONCEPTS IN ELEMENTARY PHYSICAL EDUCATION CLASSES

Susan K. Kovar
Wayne State College, Nebraska

This paper discusses certain motor learning concepts identified through review of research in the area and then suggests ways that the practitioner may use these concepts to improve skill acquisition in the elementary age child. The four concepts presented are limited to the area of feedback in motor learning. These four concepts are essential to and most often taken for granted or ignored when teaching elementary children.

The four motor learning concepts discussed that are very important to improving skill acquisition are as follows:

1. Feedback is a general term referring to all information a performer receives about his/her skill performance either while performing the skill or after the skill is completed. The learner must receive feedback information concerning his/her actions. If a person practices without knowing the results of his/her actions, improvement in his/her performance is unlikely.

2. The learner constantly receives proprioceptive and kinesthetic feedback while performing a motor skill.

3. The performer also receives feedback in the form of knowledge of performance (KP) and knowledge of results (KR). KR entails a comparison between what a movement accomplished and what the original goal was. KP is the comparison of feedback to the intended movement.

4. The learner must have a correct image of the intended movement. In all attempts to utilize feedback effectively, the performer must have an accurate reference pattern to which he can compare his response.

Based on the previous information, research in the motor learning area inicates that teachers should do the following:

1. Provide a correct image of the skill being taught. This can be accomplished though oral instructions and demonstrations. This image should not be vague, bu certain specific technique instructions that are appropriate to the age and ability level of the learner.

2. Not deny all knowledge of results in order to emphasize the students' awareness of the "feel" of the movement. The enforced use of proprioceptors also does not seem to improve performance.

3. Provide augmented KP and KR by informing the learner about the execution of movement or by interpreting the process of movement in attaining the goal. The teacher should help students to select and concentrate on particular feedback information.

4. Provide augmented KP and KR that is as precise as possible and that supplies positive cue corrections.

5. Emphasize KP as the most appropriate type of feedback for a beginning learner who isperforming a closed skill (skill performed in a relatively static environment).

6. Give augmented KP and KR at relatively frequent intervals between performances.

7. Have the student spend a small amount of time in organizing their next response after augmented KR is given.

8. Allow learners when first trying a new skill to have uninterrupted practice (no augmented feedback) sessions. As the learner becomes more skillful, augmented feedback is more effective.

## FROM THINKING TO LINKING: THE DEVELOPMENT OF CENTRAL PROCESSES

Beverly F. Mitchell
Kennesaw College, Georgia

The literature available on cognition includes numerous operations which have been found to mediate thought—that is, they set up a strategy for the use and retrieval of information. In the literature, these are called control processes. Among the many that have been studied are rehearsal, organization, and encoding. The emphasis of this particular study is a description of the development, transformation, and integration of these processes that are observed in the progression from childhood to adulthood.

The individual's progress from a level of simple thinking to a level of information integration appears to be age-related. Steps include in the predictable development of learning processes are: more efficient rehearsal, organization, and strategy operations. Older children begin to group information automatically: because of that grouping, they become more adept at putting information into memory, storing it in a usable manner, and then utilizing it more effectively.

Observations of the learning process are drawn primarily from the children's memory and verbal learning literature in developmental psychology; however, similar observations in motor skill development indicate that the two could be highly related. In measuring the relationship by observation, however, young children pose a problem: they respond only passively to new information, and they tend to apply deficient learning strategies.

The point here for physical education teachers is the awareness of learning process limitations, and thus, the adaptation of course content as well as teaching methods to encourage more efficient ways for children to handle information when learning new skills.

## FIELD-BASED EXPERIENCES FOR ELEMENTARY SCHOOL PROGRAMS, K-6: A PRE- AND IN-SERVICE CENTER MODEL

Anne L. Scarbrough
San Jose State University, California

The purpose of this presentation is to present the developmental phases of a field-based elementary school programs curriculum. The teacher education center model was designed in 1977 to involve both pre- and in-service personnel as "agents" in pragmatic theory-building experiences. This model concept is being conducted as a part of the undergraduate and graduate single-subject teaching credential program in the Department of Human Performance, San Jose State University, San Jose, California.

The session format includes written materials which identify the skills continuum for the elementary school students as well as the teacher behaviors for the "agents" conducting the school programs in elementary physical education. A visual collection of slides and graphic transparencies will be included to outline the entire curricular experience.

Emphasis is given to the cost and time considerations and implementation decisions needed in the design of similar field-based experiences. Audience participation by questions and "what-if" situations will be included throughout the session.

## THE CRITERIA MOST IMPORTANT IN RATING PRACTICE ELEMENTARY TEACHERS

Susan K. Kovar
Wayne State College, Nebraska

The main objective of the presentation is to acquaint the professional educator with an instrument for evaluating practice teacher performance. Eight personal and professional qualities and fourteen teaching qualities are identified and explained.

# CRITERIA IMPORTANT IN RATING PRACTICE TEACHERS IN ELEMENTARY PHYSICAL EDUCATION

NAME_____ DATE_____

CLASS_____ SUPERVISOR_____

## IMPLEMENTATION OF LESSON PLAN

Ratings: 5=excellent, 4=above average, 3=average, 2=below average, 1=poor
. 0=not observed.

| | | |
|---|---|---|
| A. | Personal and Professional Qualities: | |
| 1. | Confident | 0 1 2 3 4 5 |
| 2. | Enthusiastic | 0 1 2 3 4 5 |
| 3. | Uses sound judgement | 0 1 2 3 4 5 |
| 4. | Accepts constructive criticism and seeks suggestions | 0 1 2 3 4 5 |
| 5. | Shows initiative and creativity | 0 1 2 3 4 5 |
| 6. | Dresses appropriately | 0 1 2 3 4 5 |
| 7. | Shows humor and spontaneity | 0 1 2 3 4 5 |
| 8. | Uses authority when necessary | 0 1 2 3 4 5 |
| B. | Teaching Situation: | |
| 1. | Class started and ended on time | 0 1 2 3 4 5 |
| 2. | Knowledge and use of teaching progression | 0 1 2 3 4 5 |
| 3. | Ability to demonstrate and/or to explain | 0 1 2 3 4 5 |
| 4. | Organization of students and equipment | 0 1 2 3 4 5 |
| 5. | Aware of safety precautions | 0 1 2 3 4 5 |
| 6. | Provides variety in drills (lead-up activities) and holds student interest | 0 1 2 3 4 5 |
| 7. | Knowledge or rules and techniques | 0 1 2 3 4 5 |
| 8. | Maintains class discipline | 0 1 2 3 4 5 |
| 9. | Uses appropriate voice quality and proper grammer | 0 1 2 3 4 5 |
| 10. | Care of equipment | 0 1 2 3 4 5 |
| 11. | Helps the student on an individual basis | 0 1 2 3 4 5 |
| 12. | Uses and follows lesson plan where appropriate | 0 1 2 3 4 5 |
| 13. | Gives encouragement to students | 0 1 2 3 4 5 |
| 14. | Shows knowledge of motor development in children | 0 1 2 3 4 5 |

GRAND TOTAL..... _____

COMMENTS:

# FOLK DANCE WITH EMPHASIS ON STYLING AND CONSTUMING (4-8)

Gladys M. Peck
Physical Education Consultant, Atlanta Public Schools

I. Origins
   A. How folk dance is affected by religion, geography, work habits, and other cultural factors.
   B. Symbolism

II. Styling
   A. What it is and why it is important
   B. How it is developed
   C. How it can be acquired by people from another country
   D. Comparisons and contrasts
      1. Hawaiian/African/Japanese
      2. Scotch/Italian
      3. Latin American/Dances of colder northern European countries
      4. Maori - New Zealand
         Eskimo - Alaska
         Asaro Mudmen and Chimbu Dancers - Papua New Guinea
         Shangaan and Makishi Tribes - Zimbabwe Rhodesia

III. Costuming
   A. Why it is important
   B. How it evolved
   C. How adaptations can be made to today's students

## Understanding Enhances Folk Dance

Through the years of industrialization and urbanization there has been a gradual decline in the importance of traditional folk dance as a form of communication. However, beginning in the early part of the twentieth century there have emerged many groups whose purposes are to increase interest in national heritages and to preserve the knowledge of the past. These movements have received additional impact and support from television, high speed global transportation and the subsequent increased mobility of the world population.

It is important that the schools assume their legitimate role in helping students become a part of this international interaction. There is no better way of developing world-wide understanding than through the medium of folk dance.

The following three excerpts from Harris/Pitman/Waller (1:206) will clarify the reasoning behind these statements:

Religion

The pagan religions of agricultural societies were related to the annual cycles of the seasons--the death of crops in the winter, the rebirth in the spring, and the harvest and the thanksgiving in the fall. The ritual dances (such as fertility rites) vary; yet, some common dances, such as sword dances and maypole dances, are found in many Western European countries. Usually, only men performed these dances. The participants of these dances were carefully selected and they practices for weeks before a special occasion, just as performers in modern special events do.

When Christianity became prevalent many of the pagan rituals were absorbed into the new religion, but the original meanings of the rituals were soon forgotten (for instance, the origin and traditions that accompany carnival - Mardi Gras in the United States). Some religious groups banned dancing because it interfered with the establishment of the new religion, or it was through to be evil. In some cases, the dance persisted underground anyway.

Costume

Occupations, availability of materials, and climate all influence the costume of a given people at a particular time. Peasants express their youth, bravery, and sorrow, indeed all of their different emotional experiences in life through their dress by the cut of their material, the colors, and the ornamentation they choose. In the dance, garments underline the movement of the dance by enhancing or restricting, and the colors and the action of the costumes lend suggestiveness.

A particular dress with distinctive ornamentation (for instance, embroidery) relates to each village and is handed down to each generation as part of their heritage. The color of an apron or a scarf is frequently an indication of an individual's age or marital status.

The material for footwear influences the range of movement of the feet. Mexicans might dance in bare feet or in loosely fitting hurraches (or sandals), Alpine people in heavy nailed boots, the Balkans in soft leather opanci (a type of moccasin), Ukrainians in leather boots, and the Dutch in wooden clogs.

Achieving Appropriate Style

Basically, style must be developed by the dancer to achieve the fullest enjoyment from the dance, and he or she should:

1. Realize that the application of style begins with posture and good body mechanics.
2. Study each nationality, its history, and its way of life.
3. Acquire an understanding of the background of folk dancing in general and specific dances in particular.
4. Study the costumes and note their influence on dance movement.
5. Consider the movement of a particular ethnic group and look carefully at their method of walking and the movement of their bodies, shoulders, arms, and feet. Is the upper body flexible above the waist, or rigid? Basic body movements tend to reflect basic feelings and attitudes. Do they move quickly or slowly? Are they "happy go lucky", temperamental, quiet, or reserved?
6. Develop an awareness of characteristic styles, step patterns, and formations. Although these characteristics are not limited to any one country, there are general characteristics that will serve as a guide for the development of style.

1. Harris, Jane A., Anne M. Pittman, and Marlys S. Waller. Dance AWhile, 5th edition, Minneapolis, Minnesota: Burgess Publishing Company, 1978. Chapter 8, pp. 206-222.

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Duggan, Anne Schley, Jeanette Schlottman, and Abbie Rutledge, The Ronald Press Company, New York, 1948.

Folk Dances of the British Isles
Folk Dances of Scandinavia
Folk Dances of United States and Mexico
Folk Dances of European Countries
The Teaching of Folk Dance

Harris, Jane A., Anne Pittman and Marlys Waller, Dance Awhile, Burgess Publishing Company, Minneapolis, Minnesota, 1978, (5th ed.) Chapter 8, pages 206-222.

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Joukowsky, Anatol M., The Teaching of Ethnic Dance, J. Lowell Pratt Company, New York, 1975.

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Kinney, Troy and Margaret, The Dance - Its Place in Art and Life, Tudor Publishing Company, New York, 1935.

Kulbitsky, Olga and Frank L. Kaltman, Teacher's Dance Handbook, Bluebird Publishing Company, Newark, New Jersey, 1959.

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Warren, Lee, The Dance of Africa - An Introduction, Prentice-Hall Publishing Company, Englewood Cliffs, New Jersey, 1972.

Hall, J. Tillman, Folk Dance, Goodyear Publishing Company, Pacific Palisades, California 90272, 1969.

International Folk Dance Records

Available from: The Educational Record Center, 3120 Maple Drive N.E., Atlanta, Georgia 30305 Telephone: (404) 233-5935

| | |
|---|---|
| RCA Victor EPA 4141 | Folk Dances for Fun<br>Greensleeves (Eng), Chimes of Dunkirk (Fr.), Shoemaker's Dance (Denmark), Hansel and Gretel (Ger.) |
| RCA Victor EPA 4129 | The World of Folk Dances<br>Miserlou (Greece-American), Milanova Kolo (Serbia), Fado Blanquita (Spain, Portugal, Brazil), Gie Gordons (Scotland) |
| RCA Victor EPA 4126 | Special Folk Dances<br>Tinikling (Philippines), Carinosa (Philippines), Csardas Vengerka (Hungary), Neapolitan Tarantella (Italy) |
| RCA Victor EPA 4134 | Fiesta of Folk Dances<br>Sailor's Hornpipe (International), Cotton-Eyed Joe (U.S.), Sudmalinas (Latvia), La Cucaracha (Mexico) |
| RCA Victor EPA 4131 | Join the World and Folk Dance<br>Spanish Circle Waltz (U.S.), Rakes of Mallow (Ireland) Dutch Couples (Holland), Buggy Schottische (Internat.) |
| RCA Victor EPA 4135 | Folk Dances for All Ages<br>Bummel (Texas), Schottische (Germany), Lott'Ist Tod (Scandinavia), Gustaf's Skoal (Sweden), Come Let Us Be Joyful (Germany) |
| RCA Victor 45-6179 | Carrousel (Swedish), Kinderpolka (Germany), Highland Fling (Scotland), Highland Schottische (Scotland) |
| RCA Victor 45-6181 | Maypole Dance (Eng.) Minuet (Eng., Early American) |
| RCA Victor 4130 | Laugh and Swing to the Folk Dance<br>Djurdjevka (Serbia), Tsmako (Greece), Soldier's Joy (U.S.), Blackberry Quadrille (U.S.) |
| Folkraft 1413 | Double Clap Polka (Dreiebska Polka) Cowboy Trio Mixer (Texas Schottische) |
| Folkraft 1108 | Mayim! Mayim! (Israeli) |
| Folkraft 1418 | Kalvelis (Lthuanian), Hip Hip Polka |
| Folkraft 1119 | La Raspa, Jirabe Tapatio (Mexico) |
| Folkraft 1194 | Old Dutch Dance, Crested Hen, Danish Dance |

| | |
|---|---|
| Folk Dancer MH 1046 | Weggis Dance (Swiss) |
| Folk Dancer MH 1052 | Ari Ara, New Hora (Israeli) |
| Rhythms Production Series 5 | Folk Dances from Around the World<br>Sailor's Hornpipe (British Isles), Garcon Village (Fr.) Ladies Whim (Russia), Bao (Coconut Shell) Dance (Philippines), Spanish Waltz (U.S.), Italian Quadrille (Italy), Miserlou (Greece), Picking up Sticks (England) Scandinavia Polka, Irish Lilt, La Mesticita (Mexico), Tatra (Carpathia) |
| Activity Records AR36 | African Heritage Dances<br>Ibo, Halecord, Bongo, Bele Kawe |
| Folk Dancer MH 1059 | Korobushka (Russian) |
| Hector 4029 | Folk Dancing (High School-College)<br>Texas Star, Jessie Polka Square, Fairfield Fancy, Triolett, Ja Va En Atka, Weggis, St. George, Seljanica (Student's Kolo), Israeli Mixer, Mexican Waltz, Danish Masquerade, Two Three Hand Stars |
| Kimbo LP 6060 | Afro Rhythms (Instrumental) |
| KEA 1138 | Square Dance Fun for Everyone (Rudy Franklin) |
| KIM 4060 (I)<br>KIM 5080 (II)<br>KIM 8070 (III | Modern Square Dance Series (from simple to advanced calls) |

AEROBIC DANCING (4-8)

Deborah A. Teitsman
Area II Physical Education Resource Teacher, Atlanta Public Schools

Aerobic Dancing is vigorous exercises choreographed to music. These vigorous exercises hep to strengthen the heart and lungs, tone muscles, burn calories, enhance flexibility, coordination, agility, and balance. The challenge of patterned movement to familiar music provides fun and satisfaction. Aerobic dancing is a great motivation for movement.

Aerobic dancing can be done at three levels of participation, the walk, jog, or run level, depending on each student's fitness level. This allows a self-paced combination that will provide enjoyment and gradual conditioning of the body.

Teaching Hints

1. Play the music first so students can feel the beat.
2. Demonstrate the steps using "mirroring technique" so you can face the students as you talk.
3. Practice individual steps to music to get the feel of the beat.
4. Sequence the steps as they will appear in the dance and practice without music first.
5. Practice sequence to music.
6. Combine sequences by practicing the ending steps of one sequence with the beginning steps of the next sequence.
7. Dance the entire song without undue attention to details such as correct feet or arm placement.
8. Begin to perfect the dance only once the students have become familiar with the sequences.
9. If the steps are too dificult, make up an easier version.
10. Sequences which require many step changes can often become difficult. If this happens, take out a few steps, but add more repetitions of the remaining steps in order to keep the same count to the sequence.

REMENBER: The aerobic portion of aerobic dance is the part that deals with cardiorespiratory fitness. Maintaining the heart rate at the level which contributes to the training effect can be accomplished through continuous vigorous movement. Perfecting these continuous vigorous movements into the correct steps and floor patterns begins to create the dance. This entire process is aerobic dancing, which is fun, self satisfying and physically beneficial.

Records

Elementary Aerobic Dancing for Physical Education - KEA 1126 - $13.95. (Same music as KEA 1125 but easier version.)

Jackie Sorensen Presents Aerobic Dancing for Physical Education - KEA 1125 - $13.95.

A Fitness Experience - KEA 1110. (Same music as KEA 1120 but easier version.)

Have Fun! Keep Fit! - KEA 1120

## SQUARE DANCE WITH EMPHASIS ON PROGRESSION OF SKILLS (4-8)

Joyce Shelton
Rome Public Schools

The presentation will offer suggestions on how to utilize a limited amount of space to effectively teach a six-weeks unit on Square Dancing. Two sets of students will be used to demonstrate as the method is explained. The importance of understanding terminology as opposed to memorizing dances will be emphasized. Generally, students are instructed to consider the course in the same manner as they do mathematics--we work from the simple to the complex. Individually, each movement is simple--it becomes complex and difficult in accordance to the arrangement of the patterns.

Most teachers will have classes that have students with various ability levels grouped together or perhaps more than one age group together in the same class period. In addition, some classes will have more girls than boys. Suggestions for working with these problems will be included in the presentation.

Square Dance Materials

Books: Beginning Square Dance by Jensen and Jensen
Wadsworth Sports Skill Series

Contemporary Square Dance by Patricia A. Phillips
Physical Education Activities Series

Records Ordered From: Educational Record Sales, 157 Chambers Street, New York, New York 10007

Vol. I, II, III Modern Square Dancing with calls created by Patricia Phillips and Dick Leger. (Ease of these volumnes has an excellent instruction booklet. The albums are available also without calls if you want to call your own.

Up Beat Square Dances by Don Durlacher

Let's Square Dance

| | |
|---|---|
| Album #1 | Grades 3-4 |
| 2 | 5-6 |
| 3 | 7-8 |
| 4 | 9-10 |
| 5 | 11-12 |

## IMPROVING PUBLIC RELATIONS: TELL IT LIKE IT IS!

I. David Harris
Kennesaw College, Georgia

Dexter Mills
Garrett Middle School, Cobb County

The presentation will address dealing with Levels of Public Relations, (Low, Middle and High). The low level will be directed toward the students, the middle level toward parents/principals and administration, and the high level toward Public Officials.

1. The Low Level
   a. Why we need the "NEW" Physical Education
   b. Removing the "SPEC" from Spectatoritis
   c. Counter trend
2. The Middle Level
   a. Educating Parents/Principals/Administration
   b. Parent and children activity at home
   c. Promote School/Community Programs that benefit all children.
3. The Upper Level
   a. Unitified Body
   b. Visibility - Quality
   c. Who really knows your Representative?
   d. "Getting to Know Him"
   e. Closing the Sale
4. In Summary: Public Relations of the Future - A Make or Break Situation

## SO YOU WANT TO DO A PTA PROGRAM! PLANNING TIMING ACTION

Fran O'Meara
Immaculate Heart of May School, Atlanta

1. Introductory remarks abou the theme, Planning, Timing.
2. Discussion of organization, pitfalls to avoid, benefits of communicating ideas to parents.
3. Work sheets and check lists to work on in small groups to share ideas.
4. Discuss ideas from small groups.
5. Open floor for questions, comments, suggestions.

## PARENT PARTICIPATION NIGHT

Michael Tenoschok
Pine Mountain Middle School, Cobb County Schools

PR is a necessary and vital elemont in every physical education program. You may operate a program that is educationally sound and your students may enjoy physical education class, but it is equally important that their parents be made aware of what they are doing in school.

Your students may feel that their physical education activities are fun, but most parents are very concerned about the rationale behind the selection of various units of instruction. To a child, playing basketball or football everyday may be fun, but is it contributing to his physical and mental growth? Are concepts being developed that can be utilized later in life?

Many parents realize that their children may be easily satisfied by a non-varied schedule of activities, therefore it is the responsibility of the physical educator to expose the parents to exactly what is happening in their program. The physical educator must explain to the public, what his program is doing for the students and what it will do for them in the future.

One of the most effective means of discovering what a program entails, is through direct participation. PARENT PARTICIPATION NIGHT is based on this idea. This event is arranged for parents to actually experience what is taught in the basic physical education program.

The following is the organizational procedure and schedule utilized for a PARENT PARTICIPATION NIGHT.

Students are made aware of the program and they are given the responsibility of informing their parents of this event. These techniques are employed:

1. Announcements on the school PA system are made every morning for two weeks prior to the event.
2. Posters are placed in strategic positions throughout the school.
3. Intramural representatives make reminder announcements during the day in each classroom.
4. Reminders are given during physical education class.
5. A short memo is given to the student to be taken to his parents a week before the event. (See Fig. 1).

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PARENT PARTICIPATION NIGHT

Schedule of Events

7:00-7:30 Theater (introduction, physical education slide show, rules of activities and rotation).

7:30-7:45 Gymnasium (warm ups)

| | Theater | Court 1 | Court 2 | Play Area | Choral Room | Parking Lot |
|---|---|---|---|---|---|---|
| 7:45-7:55 | Tumbling | Hockey | Soccer | Fitness | Weight Club | - |
| 7:55-8:05 | " | " | " | " | Video Tape | - |
| 8:05-8:15 | " | " | " | Volleyball | " | - |
| 8:15-8:25 | Jump | Hockey | Soccer | Volleyball | - | - |
| 8:25-8:35 | Rope | FBBB | Crab- | Hockey | - | Volleyball |
| 8:35-8:45 | " | " | Soccer | " | - | " |
| 8:45-8:55 | - | " | " | " | - | " |
| 8:55-9:30 | - | Basket- ball | Gymnas- tics | - | - | - |

Times are approximate. (FBBB, Football-Basketball)

FIGURE 1

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Parents were allowed to compete with or against their children in the above activities. Brothers and sisters were also allowed to attend, provided that one parent was present. It was stressed to students that their ticket to come to this event was one of their parents (the parent did not have to participate, as health reasons may not have permitted it).

Memos were also given to teachers, in an attempt to obtain faculty assistance. (See Fig. 2).

Fitness items being tested on this night included: pull ups, sit ups, standing broad jump, shuttle run, vertical jump, and trunk extension.

In addition to these items a mini-parcours was organized on our covered play area. For interested viewers, a video tape of our Weight Club was also available in an adjacent room complete with weights and bars for closer inspection.

The evening concluded with gymnastic activities as students were utilized to demonstrate stunts on the apparatus, after which the parents were allowed to perform.

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Throughout the evening, parents were aided by members of our Intramural Council, as these students served as guides and referees. They could be distinguished from other students, as they wore baseball caps and bright red shirts. Academic teachers as well as the physical education faculty were available for assistance as this night provided for total involvement and all-around positive relations.

---

ATTENTION TEACHERS, WEDNESDAY, MARCH 28, IS PARENT PARTICIPATION NIGHT (7:00 - 9:30).

Please indicate if you would be willing to help with the festivities.
Circle YES NO.

If yes, which activities would you be most comfortable with?

| | | |
|---|---|---|
| Volleyball | Fitness Testing | General Supervision |
| Rope Skipping | Football-Basketball | Photography |
| Floor Hockey | Weight Training | Officiating |
| Indoor Soccer | Tumbling | Active Participant |
| Crab Soccer | Gymnastics | |

If you can help please indicate the amount of time and activity preferred and return this sheet to my mail box. Thanks.

Mike Tenoschok

NAME _____

FIGURE 2

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FAMILY FITNESS

Cheryl Reese
Trickum Middle School, Swinnett County Schools

A slide presentation covering ways in which to incorporate units on tennis, jogging, and bowling into a family fitness program will be presented. Handouts will accompany the unit on jogging. An explanation of how the program was organized in the physical education classes and of how parents could become involved in the program with their children will be given. There will also be an explanation of how a Father-son, Mother-daughter Tennis Tournament was organized as a carry over of the tennis unit that was taught in physical education.

A family bowling night was encouraged after a unit on bowling was taught in physical education. Further suggestions of activities that could be developed into a family fitness program will also be presented.

Run for Fun and Fitness Club

I. Purpose - This handout is designed to provide students and parents with an understanding of the "Run for Fun and Fitness Club".

II. General - The "Run for Fun and Fitness Program" is patterned on progressive distance running based on the aerobics theory to strengthen the cardiovascular system (heart, lungs, and bloodvessels) by gradually expanding their capacity to handle stress. The program provides sufficient exercise to significantly improve the strength and running endurance of regular participants.

III. Participation in the Program - All students and parents of the students at Trickum Middle School are encouraged to participate.

IV. How to Enter and Record Your Running Mileage -

A. Entry - Individuals must officially enter the "Run for Fun and Fitness" program by detaching and completing the entry form at the back of this handout, and returning it to one of the Trickum physical education teachers.

B. Students will be given two days during the week in physical education class to run. They are also encouraged to run at home on the weekend.

C. Recording Scores - Individual's progress schedules will be maintained by the individual's parents and his physical education teachers. Parents must witness the actual running distance before signing. Walking is not permitted to get full credit for the distance covered.

V. Mileage Certificates and Patches - To be awarded as follows:

A. The first award is given for each grade:

| | | |
|---|---|---|
| 6th grade | 10 x 6 | 60 Miles Club |
| 7th grade | 10 x 7 | 70 Miles Club |
| 8th grade | 10 x 8 | 80 Miles Club |

Parents, teachers, and other participants 10 x 9 = 90 Miles Club

All other awards will be as follows:

| | |
|---|---|
| 150 Miles Club | 350 Mile Club |
| 200 Mile Club | 400 Mile Club |
| 250 Mile Club | 450 Mile Club |
| 300 Mile Club | 500 mile Club |

B. Upon completion of the required distance, participants can receive awards by returning their completed scoresheet to their physical education teacher.

VI. Attire - It is recommended that loose, comfortable clothing be worn while running.

VII. Maximum Benefits and Minimum Stress - Participants should warm up prior to running warm-up exercises that require twisting, bending, and stretching. This will increase the benefits from the program and reduce stress. Walking approximately 100 yards before and after running is recommended.

Other Materials

See pages 58 - 60 for other "Run for Fun and Fitness Conditioning Program" materials.

## DRILL TEAM IDEAS

Thomas M. Doyle
Brockett Elementary School, DeKalb County Schools

I. History of Brockett Drill Team

II. Development of Routine
- A. Choosing music
- B. Counting beats
- C. Theme for movements (old and new)

III. Organization
- A. Eligibility
- B. Registration
- C. Practice schedule and rules
- D. Performances

IV. Movies of Routines

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*Trickum Middle School*

948 Cole Drive
Lilburn, Georgia 30247

Larry Athon, Principal 921-2705
Jerri Berrong, Assistant Principal 921-2705
Bill Carpenter, Community School Director 921-9461


September 29, 1979

Dear Parents and Students,

This year the Physical Education Department is initiating a new program for Trickum Middle School and the community. We believe this to be a first in Gwinnett County and will be of particular interest to students and parents who are physical-fitness conscious, and to those who would like to become more aware of the advantages of a fitness program.

This program involves jogging (running) for a predetermined distance to qualify for recognition and awards.

To kick off our program we will be having an assembly on October 7, at 1:00 p.m. until 2:00 p.m. in the school gym. We will have three distinguished distance runners who are of world-class caliber to speak. The speakers will be Bob Varsha, Jeff Galloway, and Lesa Lorine from the Atlanta Track Club and participants in the Olympic trials.

If you are interested and would like to obtain more information, please sign and return this letter and it will be forwarded to you. If you have any questions, please contact one of the P. E. teachers at Trickum.

Sincerely,

PHYSICAL EDUCATION DEPARTMENT
Trickum Middle School

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I am interested in the physical fitness program and would like further information.

_____ _____
Parents' Signature Student's Name

_____
Student's Homeroom Teacher

"RUN FOR FUN AND FITNESS CONDITIONING PROGRAM"
Entry Application

Name _____ Date _____

P. E. Teacher _____ School _____

Parents Plan to Participate _____ yes _____ no Both _____ Yes One _____ Yes

Age _____ Weight _____

I have received a medical clearance necessary to participate in the "Run for Fun" program or I have received clearance through my parents signature below.

Yes _____ No _____

Family History of Heart Trouble _____ Yes _____ No

I am entering the following phase of the "Run for Fun and Fitness" program:

Age X 10 _____ _____ mile Club Goal

estimated time completed _____ Date

To the best of my knowledge I am in good health and I voluntarily elect to participate in the "Run for Fun and Fitness " program with the consent of my parents.

_____ Students signature

_____ Parents signature

return to: Your Physical Education teacher _____

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"RUN FOR FUN AND FITNESS"
Progress sheet

Name _____ Grade _____ Age _____

Basic Miles Running Program _____ Goal _____ Date _____

| Date | Week | Distance | Start Time | Finish Time | Total | Miles for Cr. | Cummala-tive Mi. | Parents Signature |
|---|---|---|---|---|---|---|---|---|
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

## PROJECT ADVENTURE—A PHYSICAL EDUCATION PROGRAM

Charlotte Kennedy
Menlo Elementary School, Chattooga County Schools

I. Trust Games
II. Rope Course
III. Camping
IV. Bicycling
V. Physical Fitness

## WHAT ABOUT THE SUMMER? SUMMER SPORTS PROGRAM FOR TEACHERS AND STUDENTS (5-8)

Jerry W. Shelton
Floyd Junior College, Georgia

The theme of the presentation will be sports activities for students and employment opportunities for teachers (grades 5-8) during the summer. In addition to general information about such programs, the presentation will include some methods and procedures for the organization and administration of summer sports activity programs. Such topics as activities, ages, expenses, staff, sessions, medical exams, transportation, meals, insurance, awards, fees, locations, and enrollment procedures will be included. The presentation also will involve a brief description of sample programs which have been in operation for a few years.

## TEAM HANDBALL

Joseph B. Bowland
Mabry Middle School, Cobb County Schools

I. History of Team Handball - in Europe, Olympic Games, United States, schools.
II. Understanding the Game - video presentation of middle school students playing the game, practicing skills
III. Understanding the Rules - review of handout of rules
IV. Teaching the Sport - unit progression, intramural play, helpful hints
V. Participation - controlled scrimmage
VI. Questions and Answers

### Team Handball Rules

RULE 1 THE PLAYING AREA

1. Court - 20 meters x 40 meters (basketball court, roughly)
2. Goal - 3 meters wide x 2 meters high (9' x 6')
3. All lines form part of the area they enclose
   a. End line
   b. Sideline
   c. 4 meter mark (restricks goalkeeper on penalty shot)
   d. 6 meter line (goal line; free throw line on basketball court)
   e. 7 meter mark (penalty line)
   f. 9 meter line (top of circle on basketball court; can eliminate)
   g. Center line
   h. Substitution area

RULE 2 THE BALL

Ball for women and male juniors is lighter and smaller (#3 soccer, playground)

RULE 3 THE PLAYERS

1. 6 court players and 1 goalkeeper
2. Free substitution (from substitution area)

RULE 4 THE DURATION OF THE GAME

1. 2 x 30 minutes - male, 19 or older
2. 2 x 25 minutes - female, 19 or older
3. 2 x 20 minutes - all other age groups
4. Overtime 2 x 5 minutes

RULE 5 PLAYING THE BALL

1. Maximum of 3 steps, unlimited dribbles, 3 steps
2. Hold the ball maximum of 3 seconds
3. Diving for the ball is OK, except if ball is lying or rolling on the ground

RULE 6 APPROACH TO OPPONENT

1. Usually, cannot take ball from opponent
2. Obstruction with body is OK, but do not move opponent with your body, legs, or hands

RULE 7 THE GOAL AREA

1. Advantage/disadvantage concept
2. Ball past goal line: how did it get there?

RULE 8 THE GOALKEEPER

1. In goal area: can use feet, no restrictions when moving with ball
2. Out of goal area: restrictions of court player

RULE 9 SCORING

Whole ball must pass goal line

RULE 10 THROW-IN

1. Cannot score
2. No whistle
3. Taken from outside court

RULE 11 CORNER-THROW

1. Can score
2. Whistle
3. One foot on corner

RULE 12 GOAL-THROW

1. Cannot score
2. No whistle
3. Opponents outside 9 meter line

RULE 13 FREE-THROW

1. Can score
2. No whistle
3. Do not bounce ball or put it on the ground
4. Advantage/disadvantage concept (did player have full control of ball?)
5. Player positions: opponents 3 meters away from ball

RULE 14 PENALTY-THROW

1. Distroy clear chance of scoring
2. Enter or play ball into own goal area
3. Serious infrongements: dangerous feint, pushing, striking ball from opponent
4. One foot stationary
5. Goalkeeper behind 4 meter mark

RULE 15 THE REFEREE'S THROW

1. Play interrupted, no infrongement of the rules
2. Used infrequently

RULE 16 HOW TO TAKE THE THROWS

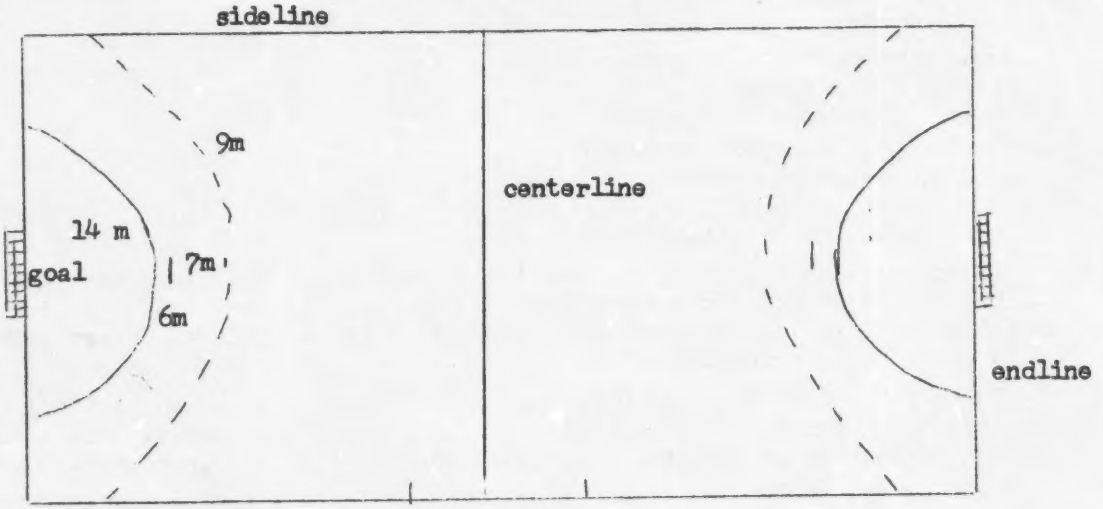
1. Maximum of 3 seconds after the whistle for throw-on (beginning of each half, after score), corner-throw, and penalty-throw
2. Immediately for goal-throw, throw-in, and free-throw
3. Opponents 3 meters away for free-throw, corner-throw, and goal-throw

Types of Throws

| | | |
|---|---|---|
| Free-throw | Penalty-throw | Corner-throw |
| Throw-in | Throw-on | Throw-out |
| Goal-throw | Referee's Throw | |

Penalties

Warning (only one) — Suspension (2 minutes)
Free-throw — Penalty-throw
Exclusion (serious violation - 2 minute exclusion, team plays short)
Disqualification (team plays at full strength)




## FRISBEE IDEAS

Dexter Mills
Garrett Middle School, Cobb County Schools

"The Spring Fling Things" or Fun Frisbee Ideas and how you can become a "Flinger" in one easy lesson. Games - Techniques - How to Teach Throws will be covered. The International Frisbee Association's recommended book for teachers (The "Discourse") is a must for all teachers interested in skill development. Copies available at session.

## FUNTASTIC RACKET AND BALL GAMES AND ACTIVITIES FOR MIDDLE GRADE PHYSICAL EDUCATION

Gene Godfrey
Griffin Middle School, Cobb County Schools

The recent surge of interest in all manner of racket activities is being reflected by young people so that, at this point, instruction in racket control is quite appropriate for middle grade students.

The initial experiences in racket activities should be intended to help students make adjustments in terms of positions in relation to objects and other persons as they explore changing requirements of space, force and trajectories.

In an effort to overcome or counteract the tendency toward a slow maturation of striking patterns, it is possible to structure situations in which children are encouraged and provided opportunities to practice skills common to striking. Teachers should present controlled striking opportunities for children at the middle grade level. A variety of ball sizes and striking implements should be used that children can manage in terms of size, weight, and length to insure the development of mature patterns of striking.

A variety of teaching strategies should also be utilized to provide the movement experiences through which students may learn to adjust to the length of the implement being used as well as the rebound characteristics of various kinds of balls. Example:

I. Striking activities through exploration and problem solving
   A. Individual
      1. Without an implement
      2. With an implement
   B. Partner
      1. Without an implement
      2. With an implment

II. Guided Discovery Problems
   A. Without an implement
   B. With an implement

III. Creating Activities and Games
   A. Wall Games
      1. Cooperative games
      2. Competitive games
   B. Net Games
      1. Cooperative games
      2. Competitive

The overall objective of instruction in racket activities is that the student will be able to discriminate among the various types of implements to anticipate the flight patterns of objects, and to adjust to the additional leverage that a paddle or racket provides.

Through the many kinds of experiences provided, it is hoped that all students will realize success in some way while playing with an implement. The modification and adaptation of equipment and rules should help this to happen.

Most of the individual racket sports can be learned progressively through lead-up games which modify equipment and size of court, but utilize skill patterns of the official game in the same manner as the official sport.

Following are some suggested activities which do not require extensive space or expensive equipment.

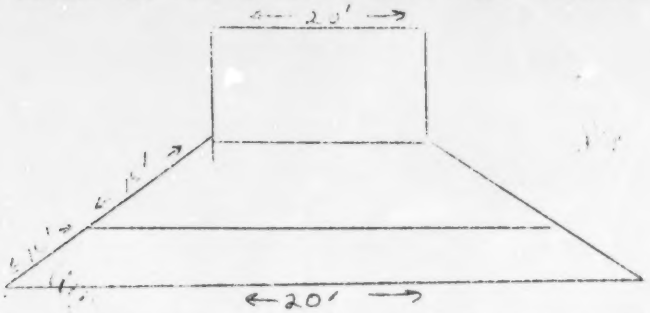
Handball

EQUIPMENT: One tennis ball, small rubber ball, or handball.

PLAYERS: Singles, two players; doubles, four players; or three may play each against the other.

PROCEDURE: The object of the game is for one player to hit the ball against the wall and have it rebound into the court area in order to cause the opponents to error or four in trying to return it to the wall. The server, while standing in the front of the service line, drops the ball and hits it with the palm of his hand so that it hits the wall and rebounds into the court area behind the service line. The receiver then tries to hit the ball so it will hit the wall and rebound back anywhere in the court. The receiver may hit the ball on the fly or off the first bounce. Play continues with server and opponent alternating hits until an error or foul is made. The server receives a point if the receiving side is at fault. If the server

is at fault it is called a "handout" and the serve goes to the opponent. When three are playing the server must play every other ball. When serving he alternates his serve with the opponents. After a handout the players rotate on the court counter-clockwise for the serve. In doubles the ball must be hit alternately by a member from each team. The server has two trials to make a good serve.




SCORING: The serving team scores a point when a foul or error is committed. The receiving team wins the serve when a handout is made. Twenty-one points constitute a game.

FOULS:

1. The server must have the service rebound beyond the service line or it is short. He receives a second trial if the serve is short. The ball must rebound within the lines of the court. A ball landing on a line is considered good.
2. The ball must be hit alternately by members of each team in doubles.
3. The ball may be hit with one hand only and may not touch any other part of the body.
4. The ball may be hit in the air or after the first bounce. The receiver may not stand in front of the service line when waiting for a serve.
5. If a player intentionally interferes with an opponent, a foul is called.
6. If the interference is unavoidable, the point is replayed.

TEACHING HINTS: This game may be considered a lead-up game for tennis. If it is treated as such, tennis terms and scoring may be stressed from the start.

## Beginning Handball

Sponge-rubber ball, volleyball, or utility ball; handball court.

The active players stand behind the service line; remaining players stand on one side boundary line. (See diagram)

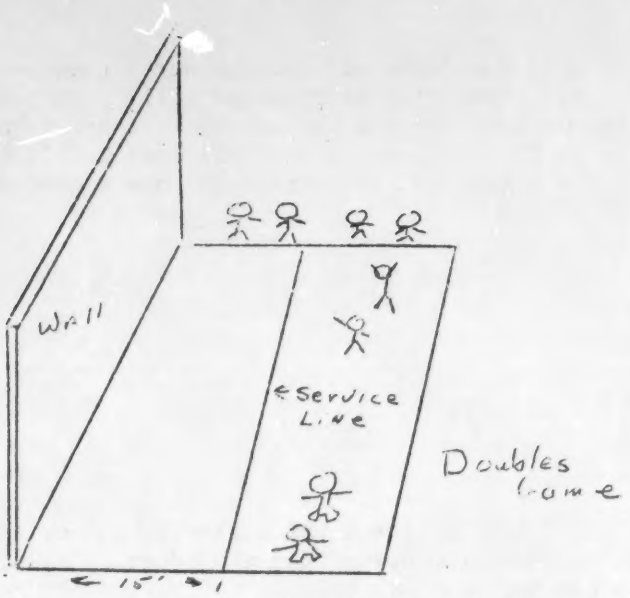
Handball may be played as a singles game (one against one), as doubles (two against two), or as a revolving game in which a losing player merely goes to the end of the line. In the latter game as many as eight players may engage in play at the same time.

Players number off in consecutive order. Player No. 1 serves the ball by batting it against the ground, causing the ball to rebound against the wall and back into the play area. Player No. 2 bats the ball in like fashion after one bounce so that it again rebounds from the wall. Play continues until a player misses the ball o causes it to go out of bounds. When this occurs, that player becomes the one with the last number and takes his place accordingly. All other players move up one position. When play resumes, the next player in order serves the ball.

The object is to become player No. 1 and retain that position as long as possibl

VIOLATIONS:

1. Failing to bat the ball after one bounce.
2. Interfering with the next player's attempt to play the ball.
3. Causing the ball to go outside the court. (Liners are good.)
4. Batting the ball in such a way that it fails to rebound into the play area.




PENALTY: Player committing violation must go to last position or be replaced from a waiting line.

## Advanced Handball

In this more advanced game the ball is served out of the hand and against the wall without bouncing. Either an underhand or overhand serve may be used. A service line is drawn on the court 15 feet, or 4.5 meters from and parallel to the wall.

SINGLES:

Player No. 1, the server, bats the ball against the wall from behind the service line. Player No. 2, the receiver, bats the ball after one bounce with one or both hands, causing it to hit the wall and bounce within the court. Play continues until a player either misses the ball or causes it to go out of bounds.

If the receiver commits a violation, the server gets a point. If the server misses one ball, he loses his serve, and rhe receiver becomes server.

Eleven points constitute a game.

DOUBLES:

The rules are similar to those of the singles game, with the following additions:

1. Serving and receiving teams alternate hitting the ball; however, it is not required that each player must hit the ball in turn.
2. Serving order is established as follows: Player No. 1 on team A, player 1 and then 2 on team B, player 2 on team A. This serving order remains constant throughout the game.
3. Only the serving team may score points.
4. Eleven points constitute a game.

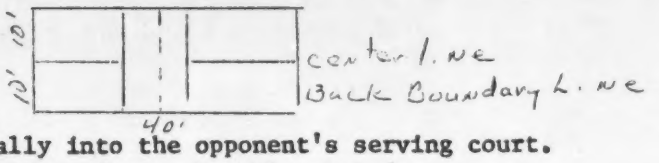
## Paddle Badminton

Area: Court 20 feet by 44 feet marked as in diagram. Net 5 feet high.

Players: Singles -- two players, one on each side of court; doubles -- four, two on each side of court. The side having the right to serve is the "in side," and the receiving side is the "out side."

PROCEDURE:

1. The game is started by a serve from the right side of the court.




2. The serve must go diagonally into the opponent's serving court.
3. The shuttle must be hit before it touches the ground.
4. Play continues with the shuttle being hit back and forth over the net until a fault is committed.

SINGLES PLAY: The serve starts from the right court when the server's score is 0 or an even number of points, and from the left court when the server's score is an odd number. A person alternates courts after each point is scored and continues to serve until the in side makes a fault at which time "service over" is called, no points are scored, and the receiver becomes the server.

DOUBLES PLAY: When a fault is committed by the inside when the first server is serving, "second service" is called, and no point is scored. The partner of the first server becomes the server. When one of the partners has served it is called "one hand down." When both partners have served or both hands are down, an inning is declared, and the server changes sides. Whenever a side becomes a serving side, the partner on the right-hand side serves first. The side serving first in the game has only one hand or turn of service in the first inning.

RULES:

1. On the serve the shuttle must not be contacted above the server's waist. Paddle head must not be above server's hand when shuttle is contacted.
2. Shuttle must fall into proper service court.
3. Feet of server and receiver must be in respective service courts until shuttle is delivered.
4. During play the shuttle must fall within or on a boundary line and go over net.
5. Shuttle may not be carried with paddle.
6. If a shuttle hits the net and falls into the proper boundary area, it is fair.
7. The shuttle may only be contacted once by a player and only once on each side.
8. A player must not touch net or reach over the net to hit a shuttle.

## Whiffleminton -- Game of the Future?

*Don Collins is a physical education instructor at the University of Minnesota Southern School of Agriculture in Waseca.*

Want a game that comgines the quick reactions of a fast game of badminton with the skill involved in tennis? Why not try a new game called whiffleminton as a chang of pace in your physical education activity classes?

Whiffleminton may be incorporated into the physical education program wherever space and court markings are available for badminton and volleyball. This new game was originated in Waseca, Minnesota, by physical education instructors at the University of Minnesota Southern School of Agriculture. These men were searching for a game which would provide more physical activity than badminton, yet could be played indoors on a small court. Following a brief period of experimentation with balls of different composition and rackets of various games, a badminton racket and a plastic practice golf ball were finally selected for use. Here are the mechani cs of the game.

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EQUIPMENT:

1. Badminton rackets.
2. Badminton netting or similar material, with additional rope extensions on both sides which allow for lengthening to 30 feet. The height of the net should remain at the regulation bedminton height of four feet.
3. Whiffleballs -- plastic practice golf balls. The walls of the balls should be one-eighth inch thick. It was discovered that heavier and thicker-walled balls created the problem of too much velocity for play.
4. Play is on the regulation volleyball court with badminton markings.

THE GAME:

Regulation tennis scoring rules are followed in the game of whiffleminton. Badminton scoring may be used for variety.

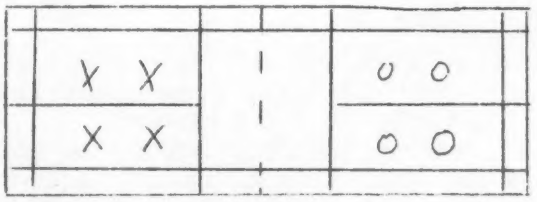
The serve is started from behind the badminton long service line. The server gets two serves as in tennis. The serve must be made underhanded or sidearm with the head of the racket held no higher than shoulder height. The ball must be clearly tossed into the air with the opposite hand. Both feet must remain behind the long service line until the ball is struck with the racket. Net serves are replayed. The serve must be hit diagonally across the net into the opposite court. The ball must be allowed to bounce once before the return.

Whiffleminton may be played by either two or four players. It provides two players with plenty of fast action and an opportunity for many placement shots, both forehand and backhand. It challenges the participants with long runs, sweeping strokes, and plenty of fast action.

People desiring more information may direct their questions to Don Collins, Physical Education Department, University of Minnesota, Waseca, Minnesota 56093.

## Double Doubles

This is an original game developed by a teacher for use in large badminton classes. It can be played by beginners or those with more experience and can be equally exciting to both groups. It is particularly recommended for beginners. It should not, however, be used to the exclusion of a regular doubles game. It should be played according to the official rules for doubles <u>except</u> that there are four people on each side of the net instead of two. Two people on each side are allowed to serve, after the first service, as in an official game. When the side is out, the two people on the back half of the court on the side which is just coming in to serve step forward to become the servers. They then serve until the side is out. Then the back court players on the other side step forward to exchange places with the forecourt players, thus becoming servers, etc.




It is important in this system that the player in the back court, behind the receiver of serve, steps back far enough to allow the receiver space to make an adequate return. The two playing the forecourt should be warned not to back up too far to make a return. The players in the back court are able to watch the front players and avoid colliding with them.

The players in the forecourt are responsible for shots falling near the net and those they can reach without stepping backward. The backcourt players are

primarily concerned with clears and drives coming into their areas.

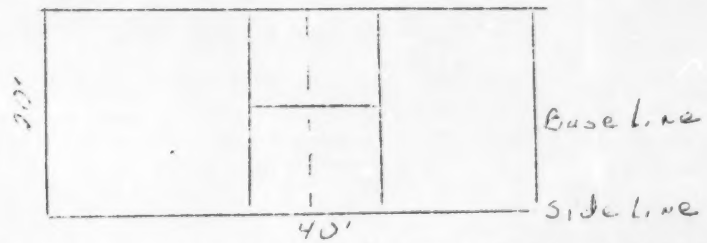
This game is recommended because it not only takes care of twice the usual number of people on a court, but it insures learning the official rules of the game. Teamwork within the groups is developed and an opportunity for practice of all the strokes in the game is provided.

## Paddle Tennis

AREA: The paddle tennis court dimensions and markings are diagramed below. Net 2½ feet high.

PLAYERS: Singles -- two people; doubles -- four people.

PROCEDURE: The game is started with a serve from the right-hand court. The ball must go into the opposite service court and be returned after it has bounced once. It may be returned anywhere within the court boundaries and be hit before it strikes the playing surface. Play continues until the ball goes out of bounds or a fault is made. A point is awareded to the person who did not make the fault or hit the ball out of bounds. The same person continues to serve for a whole game.




1. Serve: The ball is served from behind the base line beginning from the right court. The serve must pass over the net and hit the ground within the service court diagonally opposite the server. When the total number of points is 0 or even, the serve is from the right court. When the total number of points is odd, the serve is from the left court.
2. Foot fault: Server steps over the base line while serving.
3. Let service: Ball hits the net and continues over into the service court. Another serve is allowed.
4. Serve fault: If ball does not land in opposite service court, and if there is a foot fault. The server is allowed two consecutive faults before a point is declared and service changes to opposite service court.
5. Order of serve: In singles, the serve changes sides at the end of each game. In doubles, partners alternate games when their side is to serve.
6. Changing sides: Players change sides of the court at the end of the first, third, and all odd games.

SCORING:

1. Game: Points made: 0, 1, 2, 3, 4. Terms used: love, 15, 30, 40, game.
2. Deuce game: Game must be won by two points; therefore, 40-40 would be deuce game.
3. Advantage in: Server makes first point after deuce.
4. Advantage out: Receiver makes the first point after deuce.
5. Set: Six games comprise a set. The set must be won by two games. Same principles as apply for the deuce game.

POINT AWARDED:

1. If the server makes two consecutive service faults.
2. If ball, when returned, does not land within the court or on a line.
3. If ball hits surface of court twice before it is returned.
4. If player reaches across net to return ball.

## Floor Paddle Tennis

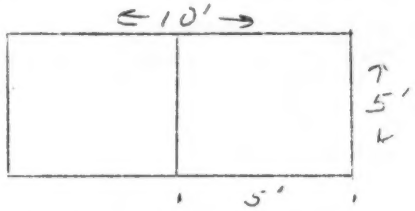
EQUIPMENT: One table tennis ball and one table-tennis paddle for each player.

AREA: Wood, cement, tile, or blacktop surface with a court 10 feet by 5 feet divided into two equal parts of 5 feet by 5 feet by a 2-inch line.

PLAYERS: Two or four.

RULES: Rules are the same as for Bounce Ball with the following exceptions: (1) Ball is put into play from behind end line by server who strikes it with paddle so that is hits in his half of court and rebounds into opponent's half. (2) Return must be played after the first bounce directly to opponent's side of net.

SCORING: Same as Bounce Ball

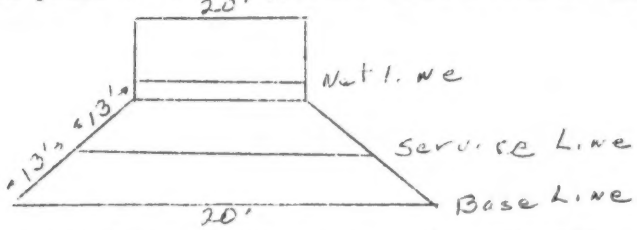



## Wall Paddle Tennis

Area: A wall space 20 feet wide and 20 feet high, and a hard surface area in front of the wall 20 feet wide and 26 feet deep is marked off. A net line is drawn on the wall 2 feet above the floor and parallel to it. A service line is drawn on the floor 13 feet from the wall and parallel to it.

PLAYERS: Two people.

PROCEDURE: Singles play. Play is started by the first server standing behind the base line. He bounces the ball once and hits it at the wall within the boundary lines above the net line. The ball must rebound off the wall beyond the service line within the court boundaries. The opponent must return the ball to the wall above the net line after it has bounced. The ball may rebound anywhere within the court boundaries. Play continues until the ball is hit out of bounds or fault is made. The server continues to serve until he loses it by making a fault. Only the server may score one point when the opponent makes a fault. Game is 10 points




VARIATION: Game may be played as doubles with four people. The serve alternates between teams with each team having the two terms of service.

## Pickle Ball

Rex Davis is assistant professor, physical education and tennis coach at Washington State University, Pullman, Washington 99163.

Barney McCallum and Joel Pritchard invented pickle ball one rainy day on Bainbridge Island, Washington. They originally used ping pong paddles and a softball size whiffle ball. They gradually modified the rules until they hit upon a set which seemed fair to both the receiving and serving teams.

The game can be played in a small area, uses inexpensive equipment, can be learned in a short period of time, and can be played by people with all levels of ability. The middle schools (grades 5-8) in Pullman, Washington and other junior and senior high schools throughout the state have included it in their programs, to the delight of the students.

The equipment for the game includes wooden paddles made of 3/8" marine plywood. They measure 7 1/2" by 9 1/2" with a 6 1/2" handle. A baseball size plastic fun ball or whiffle ball is used. The game is played on a badminton court found on most gym floors, with the net lowered to 34". Paddles can be made inexpensively by the industrial education classes. The ball can be purchased at most local sporting goods stores.

Pickle ball combines badminton scoring and tennis strokes and strategy. Like badminton, the ball travels very fast and very slowly during the same shot.

At Washington State University we have introduced the game to our physical education majors and recreation and education majors who take a class in elementary physical education. They have all received the game enthusiastically. We have had tournaments with our men majors and faculty and have conducted several workshops throughout the eastern part of the state.

RULES: The court is laid out on a badminton court but other courts are adaptable. It is 44' long by 20' wide. Each half of the court is divided into a 55½' section where the ball is played, and a 6½' penalty zone in front of the net. Some experienced pickle ball players like having the court somewhat larger (22' x 46') when playing doubles. The net is 34" high. A whiffle or Coscom ball the size of a softball or baseball is used. The paddle is made of 3/8" marine plywood.

SERVING: Players serve from behind the back line on the right side of the court. The serve is made underhand and below the waist. It must clear the penalty zone and land in the diagonally opposite court. The server is limited to one attempt at each serve. If the serve hits the top of the net and lands in the proper service court, then a second serve is allowed. The server cannot volley the first return of the opponent until it has bounced. Thereafter, it may be either hit after the bounce, or volleyed in the air. In doubles only one partner of the first team to serve serves at the beginning of the game. After that both partners on both teams serve alternate from their side of the court.

SCORING: Players can score only when serving. As long as one partner wins the point the service is delivered alternately from each half court into the diagonally opposite one. The game is played to 11 points in both singles and doubles, but the winner must be ahead by two points. In singles, players serve from the right hand court when the score is zero and even numbers. When the score is odd, they serve from the left. In doubles, after one player on the first team has served, both players serve in turn, always starting with the player in the right hand court. When the serving team has scored a point, they switch courts.

PENALTY ZONE: Players cannot hit the ball when inside or touching this area. If the ball bounces inside the penalty zone it may be hit. Violation is loss of point or sideout. If a player hits a volley and is carried into the penalty zone by momentum, it is also a loss of point or side-out.

## Tenniwall

Lyman Parker Appleby, is president of the United States Tenniwall Association, 519 E. 78th Street, New York, NY 10021. He intorduced the game of tenniwall (then called wall tennis) in 1949.

Tenniwall is a tennis-like game in which a ball is rallied against a wall with a tennis racquet. The game appeals to people with limited athletic aptitude because

nearly everyone can play well enough almost from the beginning to enjoy the game and receive its great physical and recreational benefits. An added attraction is that simple equipment is required--sneakers, a ball, and an inexpensive tennis racquet.

Tenniwall is designed to be played on modified one-wall handball courts, but walls in gymnasiums can be readily adapted. Two simple steps prepare a handball court for tenniwall. First, mark a line 3" wide across the wall 3' above and parallel to the ground. Then, mark a similar 1" line 8' above the ground. The 8' line is the level above which the ball must be hit when served. This feature prevents easy point-winning power serves and gives rise to rallies. The 3' line is the level above which the ball must be hit during play after the serve.

The server must bounce the ball and strike it at or below shoulder level. Also, the receiver must let the serve bounce before returning it to the wall. After that, the ball can be struck on one bounce or in the air.

General Rules

1. Fifteen points wins a game, but if the score is 14-all, the player who wins two of the next three rallies wins. A point is scored on every error. When the server errs, he loses a point as well as the serve.
2. The server, elected by tossed coin, starts the game. Standing within the boundary lines back of the short line, the server bounces the ball no higher than shoulder level and hits it to the wall above the 8' line so that it returns to the court beyond the short line and on or within the boundary lines. He has two chances to do this, unless he misses the wall entirely or hits the ball beyound the side boundary lines in which case he has erred and loses the serve and a point.
3. The receiver permits the serve to bounce, then returns the ball to the wall above the 3' line so that it rebounds either on or within the boundary lines including the area in front of the short line.
4. The players then alternately hit the ball to the wall on the first bounce or from the air until the ball strikes on or below the 3' line or out of bounds.
5. If a player hinders his or her opponent or is struck by the ball on its way to the wall, the rally is played over. If struck by a ball leaving the wall, the one struck loses the rally.

Additional Notes

The official Tenniwall ball is the "Kangaroo," a pink rubber ball made in Australia, but other similar balls are acceptable. Most balls that will rebound 40-45" when dropped 60" onto a hard surface are satisfactory.

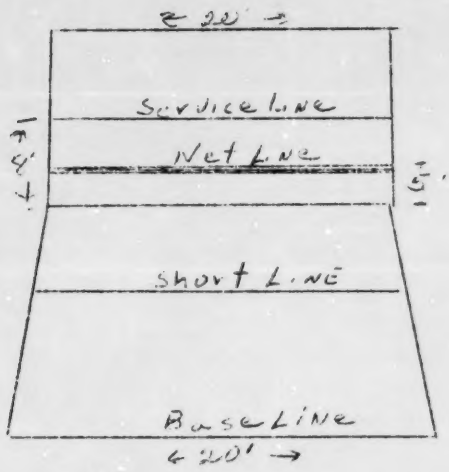
White chalk applied to the 3' line will show on a ball that strikes it and indicate that the shot was no good.

Tenniwall is an all-weather game because both the ball and the nylon strung racquets are impervious to moisture. In New York City, the game is played outdoors throughout the winter.

The game is excellent for conditioning or to maintain condition. It is also a good steppingstone to tennis and a way for tennis players to improve their footwork, timing, and strokes.

Most important, tenniwall fits the need of those for whom tennis is out of reach because of lack of facilities, aptitude, or funds.

The United States Tenniwall Association sponsors annual tournaments in New York City. For information and the rules and regulations, write USTA, 519 East 78th Street, New York, New York 10021.




OTHER SATURDAY TOPICS AND LEADERS

TAP DANCE IDEAS (4-8) - Cheryl Hardwick, Cobb County Schools

SOCCER IDEAS (4-8) - Peter A. Chavannes, Fulton County Schools

PROJECT ADVENTURE IN MIDDLE SCHOOLS: MORE THAN PHYSICAL EDUCATION - Paul Brown, Chickamauga Public Schools

PROJECT ADVENTURE IN MIDDLE SCHOOLS: A COUNTYWIDE PROJECT - Tim Walsh, Cobb County Schools

ARCHERY IDEAS (4-8) - Mary Alice Clower, Emory University, Georgia

PILLO POLO - Bobbie Woodruff, Cobb County Schools

HOCKER - Geneva F. Weaver, Physical Education Resource Teacher, Atlanta Public Schools